ARTS AND CRAFTS SUMMER WORKSHOP REPORT

HUNTER COLLEGE, N.Y. CITY, 1958

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ARTS AND CRAFTS SUMMER WORKSHOP REPORT
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FOREWORD

The problem of the recruitment and training of personnel in the general field of education has been well known. It is perhaps not so well known but the problem in the specialized field of services to the blind is, if it is possible, certainly even more acute. On the other hand, thanks to the increasing efforts of several organizations, the number and qualifications of individuals available for instruction of the youthful blind are becoming step by step nearer to the ideal. The recognition of the need for both immediate and long-range training programs which would provide teachers, otherwise basically qualified, with the special techniques of instruction of blind children has been increasingly a source of agressive action.

The American Association of Instructors of the Blind, a national professional organization, the Department of Teacher Education at Hunter College, New York City, and many other organizations and individuals who cooperated are to be congratulated upon the implementation of a program to meet at least in part the need for special training in the area of arts and crafts instruction.

The American Foundation for the Blind is indeed pleased to have been part of the team which helped the AAIB and Hunter College project and complete a special training course in the summer of 1958, the report of which is found in this book. We sincerely hope that the book itself will be a contribution of equal value for those who, while not enrolled in the actual course, should find it useful in their continued study.

M. Robert Barnett, Executive Director
The American Foundation for the Blind, Inc.

PREFACE

ON SOLID GROUND

There has been a negative reaction for several years among patrons, students, graduates and some educators to the arts and crafts programs in our schools. This reaction has been popularized and generalized by such cliches as "brooms, brushes, braille and the blind". It is true that too many times children have been assigned repetitiously to time with arts and crafts long after they had mastered the offerings available. It is true that new design and modern materials have been slow in finding use in many such departments. It is true that even the philosophy back of arts and crafts needs review periodically. However, let us not let tricky catch phrases get the baby thrown out with the bath water and have children go through school with no arts and crafts. We have been inclined to allow the teaching of arts and crafts to become neglected in spite of their rich benefits for all people, especially those who are blind.

It is refreshing and encouraging to me as I have observed the Arts and Crafts group in the American Association of Instructors of the Blind struggle with these problems. Much credit must go to Mrs. Marcelle Navey of the North Carolina School for the Blind for generating the interest and support which have culminated in this workshop. Though the content of arts and crafts and allied courses may have remained too traditional -- the basic need for man to be able to create something useful or beautiful and completely produce it himself is still with us. Just making "parts" of things in an age of specialization is not completely satisfying. Evidence of this is the increasing popularity of the "do-it-yourself" movement.

The disciplined use of the hand to carry out directions of the brain has a <u>special</u> value where the hand must help with "seeing". Initiative, self-expression, pride, and pleasure in doing things one wants to do are all inherent in Arts and Crafts.

To see the American Association of Instructors of the Blind, American Foundation for the Blind, New York Institute for the Education of the Blind and Hunter College pool resources to make this fine workshop possible has been most gratifying. My thanks to all of them, their directors, and all of those whose ideas and leadership combined to produce this Arts and Crafts Workshop. It is dedicated to rejuvenating this area of teaching where boys and girls have the opportunity for concrete expression of ideas and concepts in a world becoming quite abstract to most of us.

Robert H. Thompson,
President 1956-58
American Association of
Instructors of the Blind

ADDRESS OF WELCOME
by
Dr. Elena Gall

(Hunter College Luncheon - 12 noon, July 7, 1958)

On behalf of President Shuster and the Director of Teacher Education, I welcome you to the first Workshop in Arts and Crafts for the Blind held at Hunter College as part of the offerings in the graduate program of teacher education. The next three weeks, I am sure, will prove most fruitful as you explore the many avenues of expression made available through the use of various materials and manipulative skills.

Your planning committee has outlined a splendid and full program of activities utilizing every hour of the day. These plans are based on your expressed needs and wishes. Many resources have been tapped to bring you examples of crafts, knowledge of agencies, as well as a description of activities in workshops which specialize in your area of interest. It is the intention of the planners to involve each workshop participant,every day, in discussion, demonstrations, and special assignments. It is hopedthat an exhibit will be the culminating activity. This showing will be representative of all the efforts made by you during the three-week session. Special library facilities have been set up for your convenience. Instructors will be on hand to assist and direct you whenever necessary. These arrangements have been made with a single idea in mind - to help you to express yourselves in the use of your hands, minds, and hearts so that you may, in turn, communicate and share what you will experience with the blind children you teach.

Today, more than ever, there is a growing awareness of arts and crafts for the blind, and for all of us for that matter. The increased emphasis on do-it-yourself projects, the great significance of art in our everyday lives, plus the growing need for the better and creative use of leisure time, have forced arts and crafts to take their rightful place in everyone's experience. In school programs, for instance, there isn't a single area which cannot be enriched or better interpreted through appreciation, construction, and description of objects made by people of various cultures,

History repeats itself and the story of civilization unfolds as children study and work with the same materials which the people of the world have utilized to provide toward their comfort, welfare, and pleasure. The basis for understanding world economy is the

knowledge of what nations produce or how they earn a living. What are the products, arts, and crafts for which nations are noted? Great Britain excels in the weaving of woolens; France for high fashions, perfume, and wines; Switzerland leads in watchmaking; Belgium is noted for lace and fine glassware. In Italy one can buy exclusive silks, hand-tooled leather objects, and furniture made of inlaid wood. In Holland one finds the characteristic Delft china, while in Persia one admires rugs and articles made of hammered brass and copper.

Like music, arts and crafts can be universally enjoyed. They transmit the traditions, ingenuity, ideals, and secret processes of people from all over the world. Handicrafts have additional meaning for the blind. Handicrafts broaden their horizons through sharing and are the means by which they make friends and help others to understand them.

When the blind make things they experience a freedom of motion and space which evolves from a more concrete understanding of their environment. Teaching and working with clay, wool, silver, paint, velvet, sequins, rubber, glass, and other materials results in the formation of clearer concepts of ordinary objects. To listen to the instructor describe the shape, the texture and color of an object in the making leads to better communication, bringing for the the blind person's inner feelings regarding everyday occurrences. Doing gives the blind a feeling of self-appraisal and of worth. Ability to make things dispels the erroneous concept that the blind cannot do anything. This often leads the blind to feel self-pity and self-distrust. Learning to use tools and becoming familiar with materials are worthwhile prevocational experiences that often lead to a job or a source of partial income.

Activity is the enemy of loneliness and boredom. As one blind child's parents put it, "We do not want our girl to be a lonely actor on life's stage though she charms the masses with her monologs, nor do we want her to be a solitary spectator of life's drama. We want to see her in the midst of the throne, jostled and bruised perhaps, but triumphant."

It is hoped that you teachers, by exploring the field of arts and crafts in this workshop will take back to your schools and colleagues more and richer ideas of how, through doing, you can bring more blind children "in the midst of the throng."

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LECTURE NO. I - July 8
by
Paul C. Mitchell - Instructor

Ladies and gentlemen, this is the Hunter College Course 45.171 and 45.172. It is an intensive course, at the graduate level, of three weeks duration - July 8 to July 25 inclusive. It will meet each day Monday through Friday from 9 a.m., to noon and from 1 p.m., to 4 p.m., at places designated on the time schedule of Resource Persons and Lectures which I now give you.

It is indeed a pleasure to meet with you here for this first lecture. Yesterday at the opening dinner at Hunter College, I asked each of you to tell your name, from where you came, and why you were here. This morning I should like to tell you why this course is being given and why I am here.

For several years the AAIB has been offering more and more opportunities for members and teachers of the blind to pursue advanced studies. Interest was directed to the field of Arts and Crafts through the AAIB Convention Committee on Arts and Crafts, of which Mrs. Navy has been Chairman for several years. I give Mrs. Maselle Navy credit for setting the spark which crystallized the interest of the leadership of the AAIB so that they have been able, with scholarship help from the A.F.B., to make this course possible.

I am the instructor responsible for your grades, reading your term papers, looking over your notebooks and certifying your work to Hunter College. I am here for several reasons, not the least of which has been my interests in Arts and Crafts since my sojourn in Europe with the AEF in World War I. I have long admired the ability of Europeans to fabricate things with their hands. We in America have been too busy, during the period of our growth as a nation, to give much attention to Arts and Crafts. Recently with more leisure time we have begun to turn our attention toward these things.

It was my interest in Arts and Crafts that brought me to this school. When I returned from Greece in 1935, and while looking for a position in the United States, I spent considerable time on various handicraft projects and frequented a Crafts Center in Boston. It was through this center that I learned that Dr. M.E. Frampton wanted a man to head up the Arts and Crafts Department of this school. When Dr. Frampton saw my credentials he decided to give me a commission to build this Science Department. The equipment you see here and the appointments of this room represent what my main work has been the past twenty-three years. The most recent addition has been these new formica table tops and you are the first to use them. How do you like them?

The twenty-three years have not been devoted entirely to the laboratory. I have administered an Arts and Crafts program at our summer camp for the past thirteen years, and I have always found it easy to be interested in the work of our Arts and Crafts teachers and the work of our blind boys and girls in this area, both at camp and at school.

Last winter Mr. Donald Overbeay, Vice President for the AAIB appointed me coordinator with full responsibility for developing this course at Hunter College. Since I happened to be an instructor at Hunter in the Department of Education, of which Dr. Frampton is the head, Dr. Frampton asked me to be the instructor for the course. Thus, only today, after 23 years have I really been able to get into Arts and Crafts as an instructor/ I will not pretend to be a professional Arts and Crafts instructor --- you are the professionals because you are actually teaching Arts and Crafts to boys and girls. Many of you have many years of experience back of you and you have accomplishments in your own right. Others among you are planning on beginning professional teaching of Arts and Crafts this coming September. Therefore, we are a heterogeneous group striving to learn from one another and desirous of profiting by our study together in this summer workshop.

While I am the instructor of this course, I have excellent help both through assistant instructors and resource persons. You have already met Mr. John Mandola and Mrs. Florence Muller. Let us look at the list of Resource Persons, the dates of their lectures and the topics. As you see, it is a very imposing group of lecturers and a comprehensive set of topics. In fact, we want this course to be as comprehensive as possible. The purpose of the course is to explore the entire area of Arts and Crafts; to explore your interests and abilities, to see what has been and is done in the field in and out of the area of the blind, to get new ideas, to review past achievements as well as point to the future, and to pioneer as one fo the first university classes for teachers of the blind in Arts and Crafts at the graduate level. And is is a graduate course! Those of you who matriculate and pass the course will receive four points of credit towards the degree of Master of Art. However, whether you matriculate or not, you cannot escape the prestige of being a charter member of a unique professional group; an initial class of teachers taking a graduate course in Arts and Crafts. Since it is a graduate course you will be required to: 1. keep a notebook, 2. write a term paper, on a subject of your choosing from a list of approved topics, 3. enter an Arts and Craft project or projects for final competitive awards, and 4. pass a final examination. The awards, both for the most outstanding notebook and crafts project, will be given the night of our final banquet on July 24. Dr. Elena Gall and Dr. John M. Hurley have consented to be the judges.

I will not ask you to purchase a textbook. There are many books on Arts and Crafts upstairs in the Teachers' Room. That room will be open during your free time and you may use it at your convenience. If I were to choose a text book it would be this book. It will be in the Conference Room. It is Handicraft, Simplified Procedure and Projects by Lester Griswold. Mr. Griswold, the author and craftsman, lives in your home town, Mr. Pearson, Colorado Springs, Colorado. The book is in the ninth edition, with over 600 drawings and photographs, and 75,000 copies in print. This is outstanding for a book in Arts and Crafts.

We cannot take time to discuss the extent or limitations of the subject which is called Arts and Crafts. Some one of our lecturers may say is is art and art alone. Others will emphasize the idea of crafts. Teacher of General Shop and metal work use the term industrial arts because they like to emphasize the vocational place of the work.

To better understand what is meant by the term Arts and Crafts and to differentiate from the term Industrial Arts, let us first define Industrial Arts. The Board of Education of the City of New York defines Industrial Arts in this manner. "Industrial Arts is an essential phase of general education which aims to provide pupils with the opportunity to acquire an appreciation and understanding of our fundamental industries and their relation to our democratic way of life. It is the aim of industrial arts to provide experiences which will prepare the individual, through his knowledge, skills, attitudes, and accomplishments, to be more useful as a member of his home and his community, more appreciative and intelligent as a consumer, and more valuable as a citizen. This can best be accomplished by including in the subject matter the study of the materials, tools and processes of industry, its products, its services, and their influence in the improvement of our social order." You can see that Industrial Arts has to do with the application of skills to vocational opportunities. Arts and Crafts has the same relationship but without emphasis on industry. It begins with the acquirement of skills down in the grades long before the pupil begins to think about securing a job or working in the industrial and business world. Therefore our field of interest is free of the pressure of the modern industrial world. Our arts and crafts are more basic in the development of the individual; art for art's sake, craft for the fun of it; all for the sake of the pupil. In the words of John L. Stoutenburg of the American Museum of Natural History, "Arts and Crafts is aimed at the how of a craft and not the interpretation or art aspect, where we try to find the meaning behind a craft. For example, American Indian bead work; the art part of this craft comes in when we try to find the meaning in the designs and colors. The craft part of the bead work comes in when we try to do the bead work in the Indean method.

Arts and crafts lumped together applies also to an article that is handmade and where ingenuity and skill come into the picture. A craft is sometimes a skill that is handed on from generation to generation, such as the making of glass flowers or the making of iron tools with crude facilities. A craft of the present era does not always take skill and sometimes the use of very simple materials such as a paper cup made into a dish to hold nuts is considered to be a craft. A true craft should involve many techniques and be a worthwhile project, and should result in a lasting object rather than a "busy" project." I like that last statement. Those of you who have had your visually handicapped pupils make things for Christmas and Easter sales know that the articles that remain are the ones which were not particularly worthwhile and which involved very little skill and thought in the making. I like Dr. Elena Gall's statement that "arts and crafts can be exemplified in everything done by a human being"; the building of a house, the making of a boat, the fashioning of a plow, the creation of a toy. However, the Arts and Crafts we have in mind and for which this course is designed, is the type of work we have to do in the class room, in all the grades, to advance skill and enhance the development of the individual.

As an old fashioned teacher I must stay on the solid ground (as I do in chemistry and physics) by saying I cannot prophesy and I cannot promis a pupil any type of work or position after graduation. All I can do is to attempt to develop personality, widen horizons, and hope for the development of a citizen who will do things with heart and hands. Our course, then, through the many channels of our resource person's experience, wisdom and ideas, will be as comprehensive as possible and will touch, I hope, on every known phase of Arts and Crafts.

We need not spend much time on history. We know that Arts and Crafts is as old as the race of man from the very first time a tool was shaped out of stone. We also know that schools for the blind have always attempted some type of a program of Arts and Crafts and have considered craftsmanship of immense importance in the education of the blind. It is true that many schools are not able to offer as many varied facilities as may be disirable, due to limitations of space and staff numbers. However, the key is in the hands of the arts and crafts teacher. The teacher is responsible fo motivation, the enlistment of the administration on one hand and the recruitment of pupils on the other. How is this possible? By a sound philosophy of approach born of an intense desire to show others how to create things as artistically as possible from the raw materials of the world around the pupil.

The reasons for teaching Arts and Crafts seem logical and educationally sound. Some of the specific objectives are:

1. To explore the capabilities and interest of pupils.

2. To help upuils to know and evaluate their own limitations and to teach them ways and means and to encourage them to compensate for known handicaps.

3. To help pupils to acquire basic techniques, knowledge, skills, methods, and approach to handling materials and tools, in "learning by doing" as a stepping stone to good craftsmanship and art.

4. To provide opportunity for the development of self-expression, creative abilities, initiative and cooperative attitudes.

5. To practice citizenship responsibilities and to develop social understandings and cooperative attitudes through arts and crafts experiences.

6. To develop an appreciation of human values through a respect for good workmanship in crafts and arts.

7. To develop an awareness of common hazards and habits of safety as met in the handling of materials and tools in arts and crafts and applied to the life of the visually handicapped in the modern world.

8. To learn self discipline through muscular control, competence through habits of skill, and confidence through physical and mental development.

9. To acquire a knowledge of activities for leisure time, to experience the therapeutic benefits of such activities, and to place oneself in a better position through personality development for successful vocational work in life.

The teacher must be well-trained and enthusiastic with proficiency in one or two specialties. We know that some of the attributes are patience, understanding, love for one's work, interest in the pupils, alert to the needs of pupils, in fact, all the things required of teachers of other subjects plus the extra knowledge, patience and alertness needed in a class where various tools and materials are being used by pupils. I think there are three outstanding things which must be kept uppermost in your minds. (1) Always remember that your pupils are visually handicapped. When this is forgotten, <u>no more progress</u> is made in the area of new

ideas or developments for the blind. (2) Continue to work on your own in one or two areas of your greatest interest. This motivation will carry you over into all other endeavors of your arts and crafts work. (3) Be on constant search for new ideas wherever you go.

We will not say that buildings, equipment, are not important. Adequate space and good tools are to be desired and few are the schools where ideal conditions exist. However, some of our demonstrations will convince you that Arts and Crafts depends on other factors, especially where nature and home-made materials are to be used. Possibly the first arts and crafts by man was carried on in the forests, using forest products, or in caves, using stone. Modern machines and tools are most useful and most of us will look through the machine and tool catalogs in our library with ideas of future acquirements.

In this course you will notice our lecture program is designed to begin with the younger child and end with the vocations of the adult. We will endeavor to cover each area as listed in the outline. If at anytime you find your interests omitted, please let us know. We have a versatile staff of teachers and resource persons and we intend to cover the main topics of pedagogy, methods general techniques, as well as the actual specific technical steps as time may permit in each particular subject from basketry to woodworking. Moreover, we have made provision for you to do your practica in as many of these areas as you choose. It is recommended that you choose areas in which you have had little experience so that you may learn and explore several other kinds of techniques. However, your own particular knowledge in your field of specialization will be most valuable in our workshop sessions.

In order to make sure you get from the course the type of information you want, let us have a guidance or "steering" committee. This Committee might well be responsible for planning and activities. You have received my brochures and other information I sent you from the Chamber of Commerce of New York City. While in New York you will want to visit such places as Patricia Murphy's restaurant in Yonkers, the Red Barn just across the line in Connecticut, Radio City, the nearby Zoo, the Botanical Gardens also just across Boston Post Road from here, and many other places of interest. On weekends you might want to go to New England, Niagara Falls on the beautiful new New York Throughway, or see some of the plays on Broadway. Herewith is a set of tickets for a broadcast which I now give you. (At this point the following Guidance Committee was elected: Mrs. Florence Muller, Chairman; Mary Tobey, Susan Weissrock and Mrs. Katherine Robinson.)

Now may we elect a Courtesy Committee? I know you will express your appreciation to our lecturers and others who may come out to speak and give demonstrations, but would it not be well to have a committee, elected by you, to have this definite responsibility? (At this point the following Courtesy Committee was elected: Mrs. Hazel Elms, Chairman, Louree Gregg, and Mrs. Kathleen Steidtman)

We also need a car pool committee. May we appoint Mr. Paul E. Pearson chairman of this committee with all members of the class who have cars to be on the committee. As you see from the lecture schedule we will be going far and wide in the greater New York area for our lectures - one date at Hunter, another in Brooklyn, next day up here, etc. This will make it easier for us to meet the necessary travel to the points of interest in this vicinity.

Finally, we need an Exhibits Committee. It will be the responsibility of this committee to arrange the exhibits of our arts and crafts projects the evening of the final banquet. They will also set up the display of notebooks to be judged. (The following were elected: Carol Birth, chairman, Cornell Lewis, Henry Gilbert, and Mrs. Dorothy Baker.)

Now I should like to demonstrate some Arts and Crafts techniques. I do this best by showing some of the areas in which I have worked my own hands and interest. I have always felt that the quickest and easiest way for any teacher, whether in Arts and Crafts or any subject, is to start creating something in the course, writing a book, or for example in arts and crafts to start fabricating something by hand. Undoubtedly you will see demonstrations in nearly everything we have listed so that I shall attempt to stay off the beaten path. What I have to show you will be items I have had fun working with at some time in my life - or some technique which I shall demonstrate here and now. The purpose of these demonstrations is to convince you that a great amount of pleasure can be derived from this sort of thing, to convince you that you, too, will enhance your happiness by trying to create as many things as you can from the world around you, becoming interested in many things you will see and find new ideas in your work with the blind, and thus be qualified to make changes and adaptation so that your blind children will not only become craftsmen, but be able to evolve art where possible.

EXHIBITS AND EXPLANATIONS OF ITEMS: (Spot light on each item)

1. A cushion cover woven on an improvised frame while stationed in France 1917 (White yarn strung back and forth at right angles on a pegged frame, cross tied and red ribbon woven into design of red cross).

2. A French franc pounded into a ring. (Center cut out with a pen knife, permitting letters, dates, etc., to remain on inside of ring.)

3. Figures of a Christmas lawn creche made in 1950. (Three quarter life sizes of Mary, sheep and a donkey, fabricated from scraps of wallboard, wood and cloth for clothes. Faces finished with waterproof paint.

4. Lamp made of Abalone shells in California during World War II.

DEMONSTRATIONS:

1. The use of lettering.

   (a) A marking pen with different size felts - writing fairly dry so that blind pupils can use it.

   (b) A vibrating pencil for blind for following templates, marking jewelry, medals and for identifying tools

   (c) Wood finishing of five chairs.

      1. Antique work with a gas flame (first on a piece of wood then on actual chairs)

      2. Antique - grey on white technique

      3. Using stencils and free hand designs

      4. Natural finish

      5. Colonial finish - black on red, then gold and colored stencils.

[illegible]

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GUIDING THE CHILD THROUGH THE PROPER ART EXPERIENCES IN THE ELEMENTARY SCHOOL

By Marie A. Boylan
Art Critic, Hunter College of
the City of New York

To give the child in the elementary grades the proper art experience the classroom teacher needs a basic knowledge of child psychology. She should realize that art is a necessary part of the child's whole school experience. The art experience must be a truly creative one which combines the child's emotional, mental and motor abilities. In the classroom the teacher should set the stage so that the child has the opportunity of choosing from a variety of art media like paint, colored chalk, pastels, india ink, charcoal, paint, crayons, oil crayons (sketcho) and clay. He should then be permitted to manipulate, experiement with and explore the medium of his choice. The teacher should stand on the sidelines wait-ing to be called in when the child needs a suggestion or assistance of any kind. Once the creation is completed it is the teacher's business to see to it that the child receives the proper appreciation for his efforts. Hanging a piece of art work on a display board is a simple physical act but to the child whose work goes up it is an eventful moment in his life. The teacher must realize that each child is an individual who must be understood and appreciated for himself and the contribution he can make to the all-over society of the classroom in which he lives.

The child in the elementary school should also have the opportunity of working with a variety of texture materials like sand paper, wool, silk, satin, sponge rubber, plastics, steel wool, wood etc. The child gets certain satisfaction for the senses while working with these texture materials. He can create a mobile (designing in space), a college (designing with texture materials) or carry out any other idea of his choice.

Oftentimes the art experience has a therapeutic value for the child. The timid child will work forcefully choosing the gayest of colors for her work. The troubled child will lose himself while working constructively. The confused child will find himself during his creative experience. The talented child will further his potentialities.

Freedom in this area will develop the child's self reliance and make him realize his capacity for having good taste and judgment. This is where the talented child, if given the opportunity will make himself known. As the teacher guides the child

through the various art experiences she can call his attention to the importance of orderliness and the care of his materials. This is a wonderful time to teach children good habits. If the teacher and the children plan the work area together and the teacher does her part to keep the room orderly the children will appreciate it and fit into the classroom procedure. When the child is looking for a toolnhe likes to be able to go to a particular spot and know that it will be there. This explains the need for good planning.

For several summers I have worked with the little blind children in the Vacation Demonstration School at Hunter College and would like to relate some of my experiences. I have found that these little children want to use all the art media, the same as any other little children. They are enthusiastic about the colors of things even though they may not be able to see them. I found that by clustering the children's chairs around me I could better answer their rapid requests for red paint, green chalk, pink crayons, etc.

AN ARTS AND CRAFTS APPROACH FOR JUNIOR AND SENIOR HIGH SCHOOL STUDENTS

by
John M. Hurley
Supervisor of Industrial Arts,
Board of Education, City of New York

I - CRAFTS - A PHILOSOPHY

Today, with increasing interest in arts and crafts, every teacher is striving for an understanding of what is most desirable in program planning. He is thinking not only of what projects can be made during the craft session, but what values to the participant and to the overall program will be derived from the project. Is the activity "busy work" with no long range objectives? Or is it purposeful, seeking ways and means of arriving at a goal of esthetic and social values, of meeting school and community needs?

Crafts is more than making things. It should result in appreciating of good work, understanding of design and color, knowledges of good craftsmanship, development of original thinking, formation o good habits, opportunity for achievement, release from nerve tension promotion of interest in home and community life, and integration with other subjects.

In a purposeful program artistic horizons are increased through appreciation. They are developed by use of exhibitions, study of projects and pictures, and by active participation in various crafts The program is planned so that objects of merit are seen, discussed, and enjoyed. Museums are visited. If objects of good design and workmanship are not available then photographs are secured for study

Another consideration is the development of good habits. These are encouraged through a purposeful program. Emphasis on care of tools, materials, and workshop helps develop habits of neatness, thoughtfulness, orderly thinking and patience. Careful workmanship, consideration for others, and thoroughness in planning are important working habits that will carry over into other phases of the pupil's life.

Morale building is important. Successful completion of a project gives confidence and courage to carry on, to try new fields, to enlarge horizons of experience and knowledge. If projects selected enable the pupil to achieve fairly continuous success, his ability grows in proportion to the achievements.

Achievement is important to morale. Problems beyond the ability of the pupil destroy morale rather than build it. The teacher plans the project so that there is an opportunity for success. They are neither so easy that interest is lost, nor so difficult tha success is impossible.

In a purposeful program projects are related to school, home, community and recreation interests. Articles are made that can be presented to parents, brothers, sisters, friends, or used in the home. For example, an apron is made for mother, a pipe holder for father, or a toy for brother, sister or friend. Games and other recreation articles are constructed that are used by the entire family. Such emphasis gives lasting values to the pupil and to the program that are not possible when projects made have no real relationship to life.

The purposeful crafts program is organized with carefully planned objectives to fit the individual school, home, community and recreational needs.

II -- AIMS OF CRAFTS COURSE

Crafts are important in the education of all children for when approached creatively they help to develop emotional, mental and manual capacities. By creative is meant that children explore materials and with them express their own feelings and thoughts in their own way.

This craft course has been planned to assist teachers who are concerned with broadening their teaching in the field of manual activities. It is intended as a guide to the efficient organization, administration and practice of a crafts program.

A selection of instructional data and projects will be included to interest children. These are intended only as suggestions and it is hoped that additional ones will present themselves to the alert and resourceful teacher with the purpose of further enriching the craft program.

Children should be encouraged to modify designs and to create new ones freely so that their needs and ages may best be suited. In all crafts, children must have an exploratory period in which to find out for themselves what the material is like and what they can do with it.

Aims

To secure a basic acquaintance with craft materials, tools techniques and processes.

To stimulate creative expression through experience with processes.

To provide opportunities for relating academic knowledge through craft activities.

To develop hobby interests and useful leisure time activities.

To contribute to tastes and judgments in materials.

To give opportunities for cooperative effort in groups.

To promote habits of safety in using tools and materials.

III -- TEACHING CRAFTS

Good teaching is essential to a good craft program. The teacher must not only know his subject and be able to impart it to others, but he must also inspire, guide, respect, understand, be sympathetic, and enjoy the class he is working with. More than that, he must believe most sincerely in the work he is doing. No one can teach craftsmanship and good design unless he profoundly believes they are important.

A good teacher is sure of interest in the project to be undertaken. It will be practical and meet everyday needs. He will discuss with the class the reason for undertaking such projects, their value, use, and results to be expected.

A good teacher will present the work so clearly that all can understand. To do this he will talk the language of the class and relate the work to the things they know and experience.

A good teacher, when repeating information, will give it intently as if it were the first time it had ever been presented. He will not yield to the temptation to be casual.

A good teacher will repeat his instructions soon after his first presentation of the material. This will not be a word-for-word repetition, identical in action with his first statements.

A good teacher will plan his presentation so that during the activity the class will use several senses. The group will listen to the teacher and to each other's remarks. They will look at pictures and work of similar nature. They will handle tools and materials. In some cases they will smell materials so as to recognize them again. The more senses that are used during a learning process the easier it is to understand, retain, and recall.

A good teacher will relate the material given at the moment to the ultimate goal. He will point out its part in the entire program of the class and its value to better living.

And lastly, a good teacher will insist on accuracy rather than speed.

IV -- CRAFT PLANNING

When planning a program keep the crafts simple, attractive, interesting, easily done, useful made from things at hand, and fun to do.

Keep in mind the ages and abilities of the pupils you are working with and do not overtax them.

Keep up with the times by watching interests of the pupils. It may be a new phase of world affairs or a circus in town. The changing seasons suggests craft ideas.

Do not try to have too many crafts in progress at the same time so that the pupils become confused with something new before They have finished the last project.

Do not draw out one craft project over too long a time. Three pupil's work sessions on the same project may be the limit of holding an interest at this stage.

Plan craft projects in advance and vary a craft in some way to maintain interest if you use it again.

Prepare materials in advance so that when pupils arrive to start working they can start immediately. Have preliminary work done, such as cutting the material into right lengths, and tools ready for use. Have the items counted out so that there are enough to go around and a few extra.

Demonstrate each part of a more complicated craft one step at a time.

Plan craft projects so that everyone is not doing the same job at the same time. Divide the larger group into smaller ones so that everyone can be observed and kept active.

Allow the pupil to execute his own work insofar as possible after you have shown him how. The resulting product may not be up to the standard of the model made by you but the beginner will be proud of his own accomplishment.

Try to maintain a happy, cooperative, helpful attitude while working and do not let one or two pupils monopolize all your time. Get a capable pupil to aid you. It will do wonders for the morale.

Study your community to see what usable material is available.

Many of the pupils will have ideas that can be developed. Try them out and give them due credit. It works wonders!

Evaluate frequently. It makes for good work habits.

V - CRAFT DESIGN

The study of crafts must of necessity begin with elementary, basic operations, in order that the dexterity and judgment required for this work may gradually be acquired as consecutive steps are taken.

Not only does the acquiring of designing ability require study of line and space relations but good design is always consistant with the characteristics of the material employed. With this harmony established, the most simple object can be made truly artis tic and beautiful.

Design is order. When it exists, harmony and balance prevail and beauty is the outcome. Objects that are beautiful are functional; they are useful.

There are two phases in creating a design: first, the structural design; second, the applied design. Structural design has to do with the structure and size of the project. The manner in which the top and legs of a table are held together, and their respective size, involve structural design. Applied design has to do with such added features as color, decoration, moulding or other ornamental items. It is obvious that structural design is more important than applied design. Therefore applied design should be subordinated to structural and should emphqaize it.

Progress in design training is made easier by class study of the work of master craftsmen, as exhibited in museums, shops, exhibitions and libraries. It is well also to start a scrapbook of tracings, clippings from magazines, and material gathered from any source that will shop examples of fine work, that suggest ideas for development, or that reveal methods employed by experienced craftsmen.

VI - CRAFT SHOP MANAGEMENT

Participation in shop management is of value in developing responsibility in the care of tools and materials and in shop cleanliness, orderliness and safety.

Within the shop one often finds
Of those who work upon the benches;
A person here or there who fails
To leave in shape the things he uses.

This may not be an awful crime
But friends, it takes a lot of time
To go round after work is done
And clean up for the careless one.

Yes, you who read may not be guilty
Of leaving tools and benches dirty.
I know you always do your best -
The other fellow is the pest.

Now really, don't you think it true?
If you kept shop you'd know it, too,
A bench that's good enough to use
A cleaning you should not refuse.

I may keep watch as best I can
To see that things are neat and clean
But you must help at quitting time
The shop is yours as much as mine.

PLEASE COOPERATE!

VII - WORKSHOP IN THE CRAFTS

Aim: To develop techniques, knowledge and use of common materials and tools for the crafts program.

Scope of Course

Weaving

Projects - toy dog, doll, bookmark, bag.
Constructing dog loom, cardboard loom for bookmark, cardboard loom for doll, cardboard loom for purse.
Assembling: Toy dog, cutting, trimming, setting eyes, sewing ears, tongue, nose.
Home assignment: wind body and legs of dog
weave bookmark

Art Metal

Projects - bookmark, placque, blotter corners, flower-pot container.
Modeling, stippling and decorating copper.
Polishing,antiquing (liver or sulphur), mounting, finishing.
Hammered copper ash tray, tie clasp, bracelet.
Home assignment: submit drawnings suitable for metal projects.

Woodwork:

Projects - coping saw toy on wheels or rocker, stippling, placque, colonial shelf.
Novelty pin - macaroni letters for names, clubs, mottos.
Assembling: painting, staining, finishing, flocking.
Home assignment: submit drawings for toy work and simple projects in wood.

Plaster Craft

Projects - placques, book ends, statues.
Process of making a rubber mold.
Plaster casting from molds,
Mixing, pouring, removing from mold, coloring.

Clay and Paper Mache

Projects - animals, figures, boxes, ash trays, diorama.
Modeling, coil work, slab work.
Paper mache puppets and beads.
Home assignment: submit a paper mache project.

Leather and Plastic Lacing:

Projects - bookmark, comb case, purse, key case, bracelet, lanyard
Tooling, lacing, braiding, finishing.
Modeling, punching holes, setting snap fasteners.

Graphic Arts

Projects - decorative placques, initial and designs for letterheads, book covers, towels, handkerchiefs
Use of linoleum block tools, brayer, stamp pad, cutting, inking impressions.
Wood, spool, dowel, potato, and linoleum cuts.
Textile printing.
Stencil work.
Crayon etching with mat.
Bookbinding - scrap book, photo album, coaster
Home assignment: Submit a project related to graphic arts.

In order to stimulate further interest in directions that will obtain maximum results from the use of crafts in the school program, we request you to cooperate in making this course a success by submitting the following:

1. A copy of any designs you may be using or have available.
2. A simple outline or procedure and drawing or sketch of any new or different craft you may feel to be of interest.
3. Any suggestions or ideas to further enrich this program.

May the hours you spend in this course be pleasant and profitable ones for you.

VIII - TYPICAL PROJECT

PAPER CRAFT ANIMALS

Make a whole circus full of animals. When you have completed one, you may apply the same formula for making as many others as you like.

Materials

#7 wire, spool wire, crepe paper in appropriate colors, tissue paper, paste, a few odd bits of leather or suede, colored beads for eyes, and a powdery substance, known as "Flock". (if you wish to give them a fur coat).

To Make an Elephant

Shape two 17" lengths of #7 wire as in Fig. A, to make front and hind legs. Pad legs with crushed tissue as in Fig. B.

Wind tissue padding with a 1/2" wide strip of grey crepe paper, cut across the grain. Stretch crepe fully as you wind, pasting occasionally to make a firm foundation (Fig. C).

A 15-3/4" length of #7 wire should be shaped as in Fig. D to make head and body.

Pad this wire as you did the first 2, including the body, as in Fig. E.

Wind legs and body together with crepe paper. Add whatever additional padding is necessary to make a good shape. Wind entire body with grey crepe paper, pasting each strip as you wind to make a smooth surface, (Fig. F).

Cut ears from four layers of grey crepe paper pasted together. Line them with a single layer of pink crepe paper. Paste ears in place on elephant's head.

If you wish a "furred" finish, coat entire animal with "Flock Adhesive", then spray with "Flock".

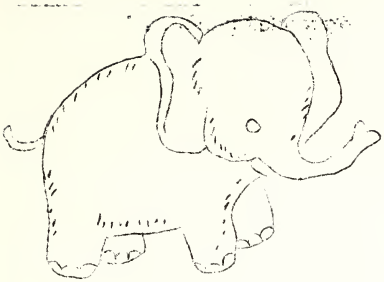
Add small black beads for eyes. Cut small round toenails from white felt, or an old pair of doeskin gloves, and paste them in place as shown.

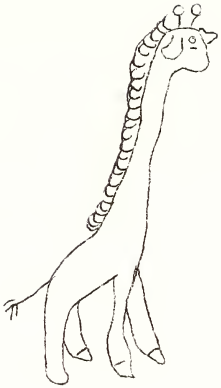
Giraffe - Shape wires as directed above, making correct proportions for a giraffe. Wind padded animal with amber crepe paper.

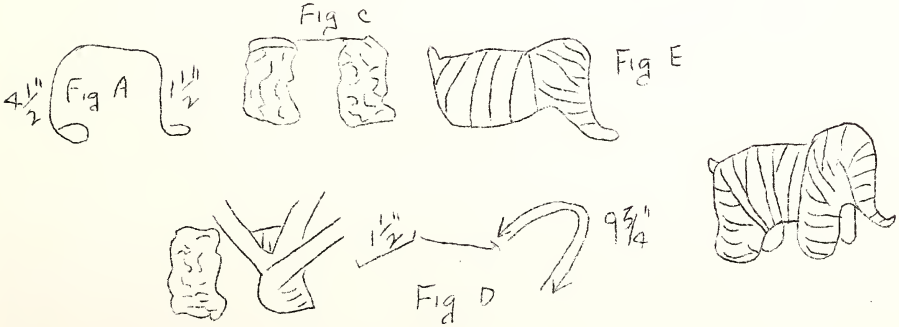
Make ears from 4 layers of amber crepe paper pasted together and paste to head.

Add short brown horns, made of crepe paper-covered wire and a mane and tail of brown yarn. Eyes are black yarn. Hooves are cut from black suede or felt. Body may be coated with amber "Flock".

PAPER CRAFT ANIMALS







IX - TYPICAL JOB SHEET

Tic - Tac - Toe Game

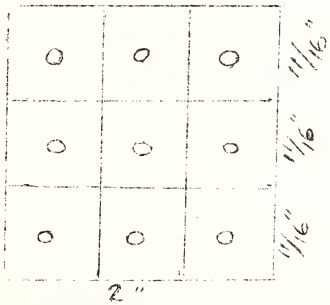
Materials

Pine - 3/4" x 2" x 2" - other thickness 3/8" - ½" - 5/8"
Kindergarten Pegs - 1" x 3/16" dia.

Tools: Hand Saw
File
Hand Drill and 3/16" twist drill
Medium Sandpaper

Procedures:

1. Cut scrap pine to size 2" x 2" with hand saw.
2. Layout lines for boxes on top of block about 11/16" apart. Three boxes divided into 2" results in about 11/16". See diagram.



3. Mark the center of each square for peg holes.
4. Use handsaw to cut lines into top of block.
5. Use hand drill and twist drill to drill holes to hold pegs.
6. Use kindergarten pegs (as these usually come in various colors) for tic tac toe markers.
7. Use sandpaper to smooth wood block and eliminate splinters.
8. Use paint or varnish for finish.
9. Try playing tic-tac toe. It works!

CLAY MODELLING - A MEANS AND AN END

by
Charlotte Haupt
Sculptress - Teacher
Bentley School in
New York City

Education has as its purpose the meaningful enrichment of life. Beginning in the cradle and ending in the grave one experience follows another. All those who teach, whether parents, teachers or just fellowmen, make an effort to shed light on these happenings and to search for the meanings behind them. They help to interpret and clarify from their stock of acquired wisdom and their first hand experience the complex objects with which the world is filled, as well as the functions of these in relation to our lives.

Our first teachers are our parents, and the mother must start her job as one, on the very first day of a child's life. Parents can generally be divided into three classes: those who are over-protective of their young,; fearful that some physical harm might come to them; who shield their off-spring from new, first-hand experiences by doing too many things for them, instead of letting the child make discoveries for himself, even at the risk of pain and unpleasantness. Then there are those parents whose children seem to be "their second chance in life..." a chance to see that the dreams or potentialities that were never realized in them, shall find fulfillment in their offspring. These parents in their ambitious love, push the child beyond his immediate capacities, urging on him every opportunity which they never had, or just neglected to use. Under the pressure of his desire to please his parents and live up to their expectations of him, he becomes his most inadequate self. He is like the rejected lover, who suddenly and helplessly plays one losing card after another while he loses all self-confidence and abandons himself completely. The third group of parents are those who some how are able to find the happy medium between the other extremes.

Teachers do not have any difficulty in sorting out those children who are insecure, fearful of new experiences and are unadventuresome, from those who welcome the challenge of exploring new avenues, have a wonderful curiosity about the world we live in and who are self-reliant and confident because they know that usually they can manage to get out of jams without outside help. Those poor children who feel themselves inadequate, feel themselves to be failures because they think that they can never

measure up to what is expected of them,develop a defeatist attitude that thwarts pleasure and cripples thier native capacity to learn about life first hand...nothing is fun, what is the use, I could not do it anyway.

While the damage that parents do thus unwittingly to their sighted children is bad, the damage done in case they have a blind child, is even greater. It is certainly natural that such parents, faced suddenly with so overwhelming a tragedy, should feel an even greater concern for their little handicapped one, wanting to protect him and make him use his opportunities well.

It has often been assumed that when one loses one of his senses, the other four are especially keen, by way of compensating. This is certainly the way it ought to be, but the sad truth is, that unless the hands of a blind person are developed by unusual amounts of experiences, they perceive no more than those of the ordinary sighted person. In an effort to find out what kind of experience or training would be most helpful in developing greater perception in the hands and fingers of our blind children, the American Foundation set up a project of research in this area. Four sculptors in various cities worked on it this past winter, and some of the findings surprised us.

Regardless of I.Q.s or the academic standing of the children we worked with, those who came from homes where they, from their earliest childhood had been free to explore everything on their own and at their own pace, were the ones who used their hands well. Those who were over-protected and whose actual experience with objects were limited (less than those of a sighted child, instead of more) and those who had been pushed until they became confused and no longer had any desire to explore were not only poor with their hands but showed greater dependency in orientation as well as in mobility.

Eighth grade boys who had high I.Q.s and were exceedingly bright in academic work were discovered not to know the shape or form o f the most common everyday objects. They knew the facts about the objects, but they had no concrete concepts of their forms or shapes because they had never touched them, first hand. They did not have any idea what a fish was like, or a bottle or an arch; one though a rabbit's ears were like a human's; another thought a tree was as big as he was, because he had been told that the biggest part of a tree was the trunk. I could go on endlessly.

It is therefore my contention that imparting first hand knowledge of all the common objects about us, is our first job as teachers of the blind. When the objects are not to be had, each instructor should have enough of a basic facility with clay to be able to model them (in three dimensions). There is a reason for the shape of things and if the reason for its shape (always connected with its function) is explained, then the child can more easily remember the forms. EAch child should also be taught how to handle the clay, so that he may copy the object and while he is doing this he will have time to form a mental image of it, to go with his word. We do not learn all about an object the first time we see it; it takes many a look until we truly know it; only as we study it does our awareness of its qualities increase.

I have worked with many groups of teachers who have had no previous experience with art or clay, yet they were able, after a few lessons in basic techniques to model practically anything they wished. Their products are not art, but they gave a 3D concept of the basic forms of the object under discussion, emphasizing its distinguishing characteristics.

So the teachers in the workshop, spent five hours, learning step by step the ways of handling clay most easily. Each step was taught to them as they would teach it to their pupils. Each step was devised so as to give specific training for the development of the efficient use of hands and fingers. The training covered the use of both hands at one time, for grasp and awarenedd of overall shape, the use of fingers for discovering thickness and special relationships, as well as for developing an apprehension and appreciation of form through the tactual-kinésthetic sense.

This latent capacity to create three dimensional forms has been a Sleeping Beauty far too long. Once Called to life she will serve the teacher as a wonderful handmaiden, in opening doors of the world to blind children. For the youngsters she will make the world of words change into a world of appreciable forms, and offer them in addition countless hours of happy creative, self-expressing activity. Could we ask more?

Sleeping beauty, Come to Life.

THE CREATIVE APPROACH FOR VISUALLY HANDICAPPED CHILDREN

by Mrs. Ann Jaffe

This is an informal lecture and demonstration on how crafts can be used creatively in the program of the visually handicapped child. It concerns itself mainly with the younger child.

It is based on two principles (1) that all children are exceptional children and that the teacher must recognize each child's individual needs and abilities - (2) that children grow creatively through the use of many materials.

It is through the use of many materials, exploration and a knowledge of what materials can do; that a child develops a sense of security and an ability to create.

All children, the "handicapped" as well as the "normal" should have opportunities to work with many materials. Because a child is visually handicapped it should not be the basis for denying this child the rich experiences of finger painting.

Yes painting! Many teachers cannot visualize painting as a medium for the visually handicapped. Well its about time that they were jolted out of their old habits. Isn't it time to try new ideas? Because one hasn't painted or used paints does that mean that it should not be done. A Good teacher will welcome new ideas, new media, new materials and thus she and the child will develop, and become aware of the world about them. Just bringing in new materials is not going to accomplish creative growth - but it can be a beginning. Proper motivation comes next. Since so little is known on the teaching of crafts - we are experimenting with ideas, materials, approaches and we may all learn by doing. The doing is the important thing.

Some of the things we are going to do today are simply new ideas of how to use materials in different ways. And to adopt these materials to particular needs - in this case the visually handicapped young child.

Clay

Clay is basic. You have used it before. It is soft and sensitive to young eager fingers. There are many types of clays. I like Jordon clay, or the "special plastic" clay for the young, that childplay has developed.

(a) I like to place a handful of clay in a strong paper bag - ask the children to close their eyes, push and poke and pull and feel the clay. The closed eye approach is a stimulating

introduction for clay play - and give the child a greater sensitivity to working in the material.

(b) I like to bring smooth rocks and let them wrap clay around the rock. Have clay about one half inch thick. Let the clay harden a little, trim rough edges, and when hard, remove from rock. The results - free form shapes - for ashtrays, dishes, etc., that children can enjoy. This too, is good for your needs. Clay can then be fired and glazed or painted and shellacked.

Plasticene Printing

Use plasticene to make a print. Spread plasticene 3/8" thick on heavy cardboard about 4" x 5". Smooth with brayer or rolling pin (like pie dough). With a clay tool or hair pin incise a free form design. (Use like a lino-block for printing). With a brayer roll on paint, (try all kinds, tempera, fingerpaint or printing ink) and make a print. Simple and dispenses with tools.

A brayer is a delightful tool and should be used more frequently. Try painting with a brayer, or finger painting. Exceptionally good for the partially blind and the cerebral palsy child.

Be daring and experiment - get to know your materials and your tools - they will do so much more for you. That is why I stress materials so much more on printing.

More on Printing

On a cardboard paste leaves, strings, or interesting free form shapes. What we are doing is the reverse of block printing. Instead of taking away - we are adding. Protect your design with lacquer or krylon. You are ready to print. Use the brayer as described previously. It is a safe process because it eliminates the use of a knife for cutting.

Silk Screen Printing (easy method)

(a) Cut a window in a cardboard - leave an inch frame
(b) With stapler, tack window materials to frame.
(c) Protect frame with masking tape on both sides, cover staples and part of material.
(d) Design a stencil from newsprint paper and arrange in an interesting design.
(e) Place screen over arrangement.
(f) Place fingerpaint on one end of screen and with squeegee move paint across screen. The paint will bind stencil to screen.

You may have to prepare the screen yourself but the child can do the printing - good for cards - programs, etc.

New Ways With Fingerpaint

This is not to take the place of regular finger painting - but simply to show that more can be done with finger paint. It is a highly "expandable" material.

1. Arrange wet leaves, textured paper, string, corrugated paper, paper fasteners, etc., on a flat surface. Wet a sheet of fingerpaint paper and lay it on the arrangement. Place fingerpaint on paper and with side of hand rub over surface. Remove print - use arrangement again. This develops a great sensitivity. For bolder effects, use a brayer. When paper is dry the child will be able to feel many of the forms.

Collages

Collage is a feeling picture. It is made by pasting paper and a variety of other materials on a flat surface. Examine materials for texture - soft and hard, smooth and rough, etc. After examining materials arrange into a design and paste, staple, or fasten any way you wish to a flat surface. Choose materials to be used carefully. Collage is not just a collection of junk. Junk will produce junk.

After collages try mobiles and stabiles - use your old drawings and finger paint paper for this. Try paper sculpture. Use perforax - a perforated plastic material excellent for collage and construction work. Use for weaving. Use with felt on tin can projects.

Wire Sculpture

This is painting in space - good for sensitive fingers. Twist, bend or form flexible wire (copper or galvanized 18 ga) into shapes animals, figures in action or free form. When finished anchor in plasticene or clay. Small shapes can be dipped in "flex span" for added interest.

Painting

A word about painting. It is an emotional outlet - it is movement and physical doing - not just sight. Try it, with a brush, a brayer, a sponge, a cardboard, steel wool, sticks - there is just no one way to paint. There are so many ways that you are sure to find one to suit your needs.

These then are just a few ideas at random to show you that a more extensive use of materials will enrich your program.

Be flexible and daring. Try new ways of doing things - break away from the traditional and hackneyed. Your children can do more than make pot holders.

ART IN THE CRAFTS

by - Anne S. Kells (Mrs.)
Supervisor Day Center Activities and Instructor Hobby Shop
I H B Club, Brooklyn Industrial Home for the Blind

During recent years, one of the results of the shorter work week and increased amounts of leisure time, has been the "Do It Yourself" craze which has swept the land. There are kits, patterns, tools and materials of almost every description on the market. Workbenches, jigsaws, ceramic kilns, easels and a variety of other kinds of equipment have found their way into countless homes. Many wary birds have entered homemade birdhouses over the years, and now, just as many wary relatives are urged to try "George's new swinging easy chair" as they are proudly told....."He made it himself in the basement."

With such famous "Sunday painters" as President Eisenhower and Sir Winston Churchill as inspiration, a new interest has developed in painting a drawing as leisure time pursuits. Few of these pictures will ever hang in galleries, and whether they do or not, is relatively unimportant to the "hobby" painters. The process of creating, of making a picture or an object is refreshing to the spirit and recreative to the individual.

The exceptionally gifted individuals who become artists are indeed fortunate, but few of us are endowed with the greater creative talents of the artist. However, in greater or lesser degree, all men feel the need to build - to create in one form or another. The short phrases, "I made it", or, "I did it", have, I think, become increasingly important to all of us in our push-button, prefabricated era of work specialization. The results of the work we do are often intangible, or any concrete result is such a small part of the total effort, that we tend to feel impersonal toward it. Thus, the need is felt to create something with which one can feel a real sense of identification. Then, as previously mentioned, after our regular work is done and our television screens have flickered to the saturation point, there is still much time left to use as we will, and it is a leisure time pursuit that the crafts have a large part to play.

In the particular case of the handicapped person, arts and crafts have long been used as a form of occupational therapy as well as a means of livelihood through craft shops and individual sales of handmade articles. Concerning the remunerative use of the crafts, the aims have been to develop skill and speed in making certain articles as would be done for any type of production. Since the second World War, with increased mechanization of industry and the advent of the "Do It Yourself" homemaker, the training of people to produce handmade articles for sale, has become an unrealistic aim.

The recreational aim is the main consideration for the groups of adults who participate in the arts and crafts programs of the Industrial Home for the Blind. One of the largest groups served consists of the older, visually handicapped persons who often find that one of their big problems is "time on their hands." Another group served is the group of people with secondary handicaps such as another physical impairment, deafness, or mental retardation. In a rehabilitation sense, the person who has newly lost his vision, often finds participation in the relaxed crafts program a bridge to his readjustment. During the evening program, the persons who work at regular jobs during the day enjoy the crafts as a diversional activity.

First, we will describe some of the activities of the largest groups of IHB members to participate in the crafts program. They are the older persons in the four Day Centers and the residents of Burrwood. Generally speaking, these people for the most part have the problems related to growing older, such as loneliness, idleness, a feeling of being useless, and often some other disability along with the visual handicap.

The Day Center programs grew from a small hobby group that formerly met once a week, and when it was decided to develop a full day time schedule of activities for older persons, the program grew out of the discussions of this small group of people while they worked on their crafts projects. In a great measure, the crafts program is still at the core of the Day Center. It is here that the newcomer finds something to grasp while he is becoming accustomed to his surroundings. It is here, by the way, where the tried and true simple kit project is most useful. Since most people are introduced to these projects, the newcomer finds that he has a quick sharing of experience, while the "old-timer" has the pleasure of assisting with a skill he has already mastered. From this point on, the individual may go to other phases of the Day Center program, he may relearn some former pleasurable hobby or develop a new one, or he may - if he is set in his ways - insist with the dignity of eighty or more years of life to back him up, that he will make this thing and none other. Then he will make dozens of some small article which disappe somewhere into the realm of his personal life.

Among women members, several have revived an interest in sewing, knitting and crocheting, skills they thought had disappeared with their loss of vision.

The more adventuresome among the members have evolved many interesting hobbies. Mr. D. is usually anxious to perform some service with his skills and has invented a hole-punching machine, (not as yet perfected) several objects of wood, and is always eager to try something new.

Mr. S., over a period of several months, has been developing

a toy windmill to be made from discarded paper milk containers and has, with help from several sources, finally had a die made so that he can make these attractive toys for his friends and relatives.

There are many examples of individual creative endeavors, including a braille folder planned by another gentleman to hold his book, paper, and slate.

It would be unrealistic to say that all the Day Center members are creative geniuses, or that the supervisors of a varied, busy program can meet all the ideals set forth, but all activity is directed toward the enrichment of the life of the individual.

In the lovely setting of Burrwood, the IHB residence for aging blind persons, among the many crafts enjoyed is the art of rug braiding where the residents gather at a large table to braid and sew rugs together while they socialize.

Only a few isolated instances of the crafts have been mentioned, but there is a full program of leathercraft, basketry, ceramics, woodwork, etcetera, throughout the four Day Centers and Burrwood.

Two evenings a week, members who are employed during the day, take part in the crafts program. This includes deaf-blind persons as well. Here, members spend many hours working on individual projects. The small hobby room of the IHB Club clatters and buzzes with activity, while it assumes during the fall, winter and spring months, the appearance of friendly clutter that is the result of projects being cached away while they are being completed. Among the articles that have been made are, toy cars, trucks and wagons, a wedging table for ceramics, a cubby hole mail box for the office, bookcases, doll-houses, patch work quilts and some nameless Rube Goldberg inventions. Since there is not time pressure or competition for the individual, a nervous, retarded young man spent much time learning to drive nails into a board, conquered his fear of the saw, learned the names and uses of the tools and finally completed and proudly took home, a simple box with a lid that locked. Almost every project goes home with its maker for personal use as soon as it is completed. This, then is but a brief description of the leisure time arts and crafts program of some of the IHB facilities. What are some of the aims of this activity and the instructor?

If we assume that a work of art is the successful expression of the experiences of oneself through a medium, then we look at the various materials and techniques that are available to us as tools to aid in expression, not as ends in themselves. Thus, the person one is teaching may be learning to weave a basket while the instructor is trying to weave a state of mind that might lead the erstwhile basketweaver to other experiments with the reed as well

as with other materials. After teaching the techniques necessary to weaving the basket and explaining the nature of the reed, the teacher is available if needed, but not to weave the basket by over-supervision.

One of our pitfalls in teaching and group work is failling into a pattern of the tried and the true...the safe method. We have all heard the description of the teacher who had one year of experience and forty years of teaching. There would be complete chaos if there were no routine and no method, and yet, routine and method must not be inflexible and unvarying routes to be followed year after year. Perhaps it is easier in a recreational setting where the participants come of their own volition to keep the relaxed, non-competetive atmosphere that allows the learner to experiment without fear of failure, but I think that the schoolroom can borrow some of this same approach and still meet the standards of performance that are a measure of learning. For example, we have all learned that certain color combinations go well together and many people have dutifully learned these color charts. This is all very well and good, but we must not be the type of teacher who says in disgust to little Johnny, 'What are you doing? Those two colors never go together! Here is the color you want.' Hooray for little johnny if he sticks out his jaw and says, 'But I'm trying to see if they will go together. However, more often than not, Johnny will, in his effort to please teacher, do as she says. If Johnny had been allowed to try, he might have found that in their proper values, the colors would go together, or he could have eventually discarded his attempt as a failure. The same can apply to our basket weaver who might weave cord, metal, or plastic into his basket along with the reed. He might try something in violation of the nature of reed. Failure can sometimes be constructive and is a part of creative activity that often leads to a more intimate knowledge of the materials and sometimes leads to new ideas of what can be done. We must not be too dogmatic, though it is often easier to be. I think it is important to use the experience of the person you are teaching and to remember that no two people learn in exactly the same way. After all, instructor and learner may have something to offer each other. If we are to put the nature of art into the crafts, then we must have an atmosphere where creative ability and activity can flourish.

We have discussed some of the ideals of arts and crafts teaching and described the recreational nature of the arts and crafts program of the IHB. Now, what are some

of the important decisions facing not only the arts and crafts program, but everyone connected with group work, programming, or supervision? What are some of the basic changes of attitude necessary if we are to present a program which will truly enrich the lives of the people we are serving?

First - we must recognize and establish the true objective of maximum individual self-fulfillment among those we teach.

Second - we must recognize and accept all other criteria for what they really are: namely intermediate objectives and means to an end, anever allowed to become confused with the true aim.

Third - those of us in administrative and supervisory capacities must strive ever diligently for a work atmosphere in which results are evaluated in terms of these ideals. The group worker must feel secure in the knowledge that the relative effectiveness of his work will not be judged solely on the basis of quantity, statistics, and attractive tangible evidence.

In my opinion, these principles are vital to teaching with real integrity and freedom for professional development. To this end, we must make a continuing effort at self-evaluation despite crowded hours and every day harassments. It may require time, trouble, and courage, but somehow each of us must in his own way determine whether a showcase full of articles is a means or an end.

Throughout the ages, man has enriched his life with beautifully conceived utensils as well as the decorative arts. The crafts can do much to enrich the lives of all if they are don done as an art. To do a work of art, one must be free to experiment and develop. This can be done in the nonpressured luxury of ones leisure time, when in our time, so many are "Doing it themselves."

ARTS AND CRAFTS AS RELATED TO VOCATIONAL OPPORTUNITIES*

by
Mildred Derganc, Director, Training Division
Department of Direct Services, the Lighthouse,
The New York Association for the Blind

The term "arts and crafts" means many things to many people. Irwin Edman, Professor of Philosophy at Columbia University, states in his book, "Arts and the Man" - "In a broad sense, the key instances of art are to be found not in the concert hall or the museum, but in the field, the pasture, and the plow. In a world full of perils and uncertainties man had to learn to live before he could learn to live beautifully or bother, as it were, to create beautiful things. Yet as anthropoligists deep in the study of primitive life have repeatedly pointed out, it is by no means clear that the necessary came before the beautiful, or that the essential preceded the merely decorative. It seems rather that in the very midst of doing what had to be done, the primitive imagination found or made the leisure to ad a gratuitous grace, a charming and unnecessary fillip. Pots and baskets were not only made but designed. Men not only dug themselves caves but made paintings upon their walls. The human artisan, seduced by the possible delights of color and line, came to linger upon them; in primitive pottery and basketwork it is difficult to say whether the artisan and the artist are to be distinguished at all

Carl Bridenbaugh, author and teacher, connected with the Institute of Early American History and Culture at Williamsburg, Virginia, states "When they spoke of a craft, our forefathers and their English and German ancestors thought of a skill, an art, an occupation."

Also I recall reading in an essay on early 20th Century American Design "An "Arts and Crafts" touch was added by little books bound in limp suede." I believe some of this and other derogatory implications still carry over despire the renaissance of the creative both in Europe and America. We seem to hold on to this bit of snobbery thoughtlessly. A man who works ith his hands is looked down upon by those who do not. He is thought to be intellectually inferior, even though in many instances his earning power is greater. In today's advanced technical civilization, as in the past, to work skillfully with ones hands first requires intelligence, a good basic education, long training in a specific skill and judgement to perform the task properly. We seem to have forgotten our craftsmen forefathers were, by and large, literate folks, eager to learn, not only better ways to ply their craft, but many were actively engaged in intellectual pursuits, helping to further education and provide wider knowledge for all. In short, they were respected members of their communities. Skilled craftsmen must again be given this status or else our young people will not be attracted to this type of endeavor, and where then are we to find capable workers necessary to our way of life. According to a recent report, many jobs calling for craft skills now go begging, despite, the recession, because we lack the

the young men and women to fill them.

Some of this feeling of inferiority has also been transferred to work for the blind. For a blind person to be associated with certain types of manual or craft activities, is to wear the badge of blindness.

Why has this happened? Perhaps in our eagerness to advance, we, ourselves, have allowed and fostered this thinking. The laborer, the working man, wants for his son something better - education, with an eye on the professions. Because of this, how many of our children have been "round pegs in square holes?" Are we not, in too many instances, lacking a skilled craftsman only to be burdered with an ineffectual lawyer? How does this benefit society? To carry this thought further, earning power may be greater for the skilled worker than for the ineffectual lawyer who lacks clients willing to pay for second-rate services. For those capable of going on to higher education and successfully achieving professional status, how much better for them to be able, avocationally, to relax, performing a skill just for the sheer joy of creating a useful object or accomplishing the necessary repair? How long can one watch television? How often can one go to the movies, visit with friends, etc.? I believe our educational system, for both the blind and sighted, is unrealistic when it does not train our children, from the beginning, to learn to use thei hands skillfully. The learning of crafts need not be presented to children in a static fashion, a hateful necessity to be pushed aside as quickly as possible, but rather it can be presented in a most stimulating way. The history and culture of countries can be taught simultaneously and in this way a real understanding of craftsmanship and its proper and necessary place in our society will come into focus. No longer will be consider craft workers as almost second-class citizens.

Today, because of longer life expectancy, earlier retirement, made possible through our Social Security provisions, and a more favorable economic situation, increasing numbers of older people are looking for satisfying ways to occupy their new leisure time. For many of these folks, the process of aging brings with it diminishing vision and sometimes total blindness. For the sighted senior citizen, fortunate is he who somewhere along the line learned to work with his hands. He will find many satisfying outlets. A number of communities have centers where these older members of our families can renew their acquaintance with crafts learned in youth, and develop new skills.

What of the older, newly blinded individual? As we all know, a blind person's hands can be, in a large part, a substitute for sight. Therefore, one of the first problems face in the training of the newly blinded adult is to get him to use his hands, and what more effective and interesting way than through a program of arts and crafts?

The scope of the Lighthouse program for adults is wide and varied. The training center offers a program of personal adjustment and pre-vocational as well as vocational training. The recreation Division offers a program of active as well as passive choices. The largest percentage of passive activities are those involved in acquiring new skills - whether it be learning to play a guitar or achieving some proficiency in one of the crafts. All this requires the ability to work with ones hands.

The Home Teacher, through whose ministrations the newly blind find the encouragement and stimulus to attend the group activities at the center also utilize arts and crafts as a medium to encourage this first step forward.

In our Training Division alone there are 15 types of craft projects. For the person interested in employment, before training commences, a battery of psychological tests are given to assess his potential and to assist the counselor in formulating a training program to suit the individual's needs.

It is after the testing and before specific vocational training is initiated that crafts play a most important and many-sided role. Learning a craft is relaxing. It teaches limited motion control, it helps develop dexterity, it indicates to the instructor the trainee's ability or lack of ability to think clearly and to carry out verbal instructions, and gives the individual the satisfaction of achievement, which in turn brings about a feeling of well-being and contentment.

As pointed out earlier, in the sighted world many jobs exist, indeed some go begging, for the trained, capable craft worker. What then is the situation for the blind worker? Many have been trained to do skillful jobs in modern factories. Some have been successful in the field of massage. Others have gone into the commercial world as transcribing-typists. Still others earn their livelihood in the field of music. It is questionable if these workers could have achieved the high level of skill necessary to the performance of these jobs had they not developed earlier in life the controlled and effective use of their hands - very likely through some kind of instruction and training in arts and crafts. This training has many indirect applications as you will note from the above illustrations.

In the teaching profession, the combined use of intellect and manipulative skill is even further advanced. The blind training instructor, the Home Teacher, the recreation crafts worker, all must be highly skilled in their ability to perform before they attempt to convey this knowledge to the individual.

Finding a qualified Hoem Teacher, training instructor or recreation craft worker today is a major task. Although many potential workers in these fields have achieved degrees in higher education they do not have the required skills to perform successfully in these areas. Frequently, when training is offered to develop these

skills, the potential worker just cannot learn to function with his hands.

In certain instances, we at The Lighthouse, have always thought blind teachers are more effective than sighted ones. It is they who can provide the disheartened, newly blind person with the encouragement necessary for the sometimes lengthy process of achieving a level of independence. No doubt many other agencies and training centers for the blind, both public and private, throughout the country hold this same view, and are constantly seeking capable qualified Home Teachers, instructors, recreation craft workers, etc., for their ever-expanding programs. These workers are becoming a rarity and thi is too bad, when, if training in arts and crafts were accepted as the exciting, stimulating and truly creative work it is, if presented effectually, it could be the beginning of a happy way of life as well as providing a means of livelihood for qualified blind persons.

Mrs. Vanderbilt Webb, leader in the field of handcrafts today and founder of the Museum of Contemporary Crafts, America House, the School for American Craftsmen, (a division of the Rochester Institute of Technology) and Craft Horizons Magazine, believes that just as fine antiques displayed in our museums today are the work of the craftsmen of yesterday, so the designer craftsmen of today creates the heirlooms of tomorrow. In speaking recently with this dynamic lady, who is brilliantly informed and eager to impart knowledge gained over many years, further believes that handcraft play an important role in improving the products of mass manufacture and will continue to do so to an even greater extent as industry adapts the creative concepts of the craftsmen. Who can deny that handcrafts enrich our culture and provide pleasurable hours to all who work with their hands.

You will note I have used the definition of arts and crafts as offered by Carl Bridenbaugh "a skill, an art, an occupation." Why not? It is this and more - much more.

"THE USE OF THE CRAFTS AND THE ARTS IN ACHIEVING GROUP WORK GOALS WITH BLIND PEOPLE"

By Sidney R. Saul
Director of Group Work and Recreation
New York Guild for the Jewish Blind

The following letter, on Whitehouse stationary, caused quite a stir among the residents of the Yonkers Home for the Aged Blind, one of the many services of the New York Guild for the Jewish Blind.

June 12, 1958

THE WHITEHOUSE
WASHINGTON, D.C.

Dear Mrs. S:

I have received the attractive rug which you so kindly made for me and I am happy to accept such a lovely gift. You used the most beautiful shades to make this rug, combing them so well to give a soft and eye-pleasing affect. Thank you very much for your thoughtful gesture in remembeing me. With kind regards.

Sincerely,

Mamie Dowd Eisenhower

Who Mrs. S. is, and how he came to receive this letter, is one of the beautiful stories that occur daily at the Home. Mrs. S. 84 years old, and almost totally blind, is a tall, gaunt, lonely man. He speaks in a gruff voice which completely belies the sweetness and the dignity which are his true character. When, in conversation, he wants to drive home a point, he draws on his vast fund of anecdotal material called from his familiarity with Yiddish folklore - he tells a funny story with a subtle point, and waits to see if it has been understood. Mrs. S. is a modest person yet completely aware of his own standards and principles of social nehavior. At the home he found it hard to accept the multiplicity of standards and behavior of the residents. He therefore, for the most part, withdrew from much of the life at the home. He is attached to a sweet, pleasant lady with whom he spends much of his free time. Together, they present the outward picture of the compacent "golden years".

Mr. S. however, feels the loss of his productive powers keenly. He had worked in a shop all his life, raised a family, and had been a self-supporting and productive citizen of his community. Now, his family dead, he finds it hard to accept his changed status of age and

and residence in a home.

The weaving room attracted his attention, partly because of Mrs. K., his friend, is a skilled and creative worker herself, and partly because it presented an opportunity to work productively.

In the beginning he was vastly discouraged, but, with the help of the weaving instructor, a member of our groupwork staff, he began to progress. When his rugs were finally good enough to be sold - and people began to order them, he was really gleeful. His pleasure in the achievement resulted in his own decision to weave a rug for Mrs. Eisenhower. His purpose in doing this was not solely to present a gift to the First Lady. Along with it he dictated the following letter which was really more important to him.

Dear Mrs. Eisenhower:

> I am a resident of the Yonkers Home for the Aged Blind in Yonkers, New York. I am 84 years old and have lived here for 8 years. I am sending you this gift, a rug that I wove for you in our weaving shop, so that you may see what a man of my age, visually handicapped, can be taught to do. I learned weaving here, from a member of the Groupwork and Recreation Staff. I never thought that at my age, and in my condition, I could be able to do something that people would find useful. I hope that you like my rug, - and my greatest pleasure will be that you will find it useful.

Sincerely yours,

D------- S------

This record and these incidents are dramatic illustrations of how the professional worker may use the medium of a craft or any one of the arts to achieve group work goals. These goals may be described as:

1. Emphasizing individual and social goals.

2. Development of personality through group experience.

3. Helping people to become emotionally balanced and intellectually free.

In working with blind people, we may add that blind people need to accept their handicap and learn to live with it - the ultimate goal being, to function in a sighted world as a responsible member of our total society. We might add here, that this is true in our work with all handicapped people, not just those who are blind.

Many times, in conferring with professionals who worked with other handicapped groups we have noted the generic validity of many observations - the word blind being inter-changible with cerebral palsy , or any one of a number of other such words indicating a severe handicap.

In group work, we use crafts, the arts, and other recreational tools to achieve these goals. Because these are the things that people like to do. Group workers help people enjoy these activities, help make them creative and meaningful, and at the same time add the dimension of social and emotional adjustment. Through the interest in these activities, people are helped to get along with themselves and each other, and to derive important and profound benefits from a healthy social situation.

The group work program of the Guild is, in these ways, the same as the group work program in any number of professional agencies in the country. This is important to note if we are to understand the principle that working with people is basically the same in any setting; the difference lied in degree, in specific method, and in emphasis...these being determined by the specific needs and problems of the individuals and the group.

An important difference between our program and one in a more conventional setting, lies in some of the methods that must be developed because of:

A. The physical nature of blindness and the problems raised thereby.
B. The psychological factors involved in the adjustment process.

In the Guild, therefore, the crafts program has additional values:

1. Participation in a crafts program restores to the member feelings of self-confidence; helps him realize that he is able to do more things than he thought he could.

Let me tell you about Mr. E.

Mr. E. was referred to the Groupwork Department by the Social Casework Department. The record read:

> Mr. E. is newly blind, somewhat despondent, and feels that he can no longer do things. He feels that there is little use in living any longer since his handicap prevents him from living in his accustomes way.

During the initial interview Mr. E. refused all activity, but said he would participate in a crafts group because "My only friend goes there." Mr. E. was enrolled, and promptly refused to make anything in the goup. The crafts leader understood Mr. E.'s fears and feelings of inadequacy regarding his ability to do anything.

Because the leader understood Mr. E. and his need for a successful experience in the group, he managed to interest Mr. E. in making link belts from a prepared kit. Thanks to the leader's effort this proved to be a successful activity. Mr. E. was soon making belts rapidly, and showdd an unusual amount of manual dexterity. He also derived great pleasure from it and a real "moral" lift in being able to make gifts for friends and relatives.

Based on this success, we referred Mr. E., with his consent, to the Vocational Rehabilitation Department. He was placed in a contract shop, where he made an immediate adjustment and became on of the more productive workers.

At about this same time, Mr. E. began to bloom in other essential respects as well. He joined a music group and learned to play the song flute. He became a member of a social club and began to attend meetings regularly. He asked to join our fine arts group and began writing verses, songs and short stories.

At this point, Mr. E. presents quite a different picture from the one we say in the original social case work referral material.

The point of this illustration is obvious, an illustrative point as well as the second value to be cited:

2. The member's ego is strengthened when the finished product is admired and enjoyed by sighted people, - in his group (the leader or volunteer helpers), in his family, or among his friends.

3. In a crafts group the member begins to understand that his handicap does not rob him completely of his ability to produce and create. (In the Home, where considerable time is psent at crafts, products are sold to the public...thus giving additional reassurance to the blind person that his powers of productivity and creativity although lessoned, are not completely lost. The story of Mr. S. cited at the beginning of this paper is a good example of this.)

4. Our observations of a member in a crafts group can help us determine his physical orientation. Sometimes a new member is placed in a crafts group to see whether he could do well in one of the sheltered workshops (i.e. the metal shop, sewing shop, etc.)

Mr. G. a man of 60 was referred to the Groupwork Department by the Vocational Rehabilitation Department in the fall of 1957. The vocational counselor felt that he needed more information regarding

the man's ability to learn the manual skills, and how he relates to people in a group.

Mr. G. was interviewed and asked for a crafts class saying that he knew the Vocational Rehabilitation counselor wanted to "test him out". In the course of two months Mr. G. showed poor manual dexterity, and soon asked to leave the crafts group. Mr. G. did, however, make friends with several people and joined a social club and our chorus. Mr. G. remained with the groupwork department and has become an active member of the social club. It was decided that he was not ready for vocational rehabilitation.

In this instance it is clear that what might have been quite a negative experience, turned out to be positive, - because of the way in which the person was dealth with by the leaders and staff of the groupwork program. Instead of dropping him, with a neagative report to the vocational rehabilitation counselor, Mr. G. was skillfully guided away from an activity in which he could not excel or succeed, and toward those in which they felt he could. The initial contact, however, was through the crafts program in which the leaders' orientation was not towards crafts activity only, but rather, toward the individual who was to be helped by it.

5. For the most part, the crafts program introduces new activities to the members; new things to do and enjoy. The the Guild this is more important than it might be elsewhere, as such activity as reading, etc. are limited or completely impossible under ordinary circumstances for blind people.

Mrs. L. F., a woman in her sixties and totally blind for about 20 years, has been an active member of the Groupwork Department for 15 years. L. F. is vocal aggressive, and possesses many leadership qualities. She takes part in counsel, social clubs, creative writing, trips, crafts, millinery, forums and dances.

Recently, at the Guild, we organized a new fine arts group, where members interested in painting, sculpture, drawing and copper enameling, might pursue the activity. L. F. became interested in this group and joined. She said she wanted to make copper foil pictures. She was taught to do this by the crafts instructor. At first she used a stylus on soft paper to make an impression of her original pattern for drawing. Ballpoint pens of varied colors were soon substituted so that the leader could see L. F.'s work. Mrs. F. is now drawing lovely pictures in prospective using colored ballpoint pens.

"I never could draw even when I could see", she states proudly.

Then, of course, the crafts group is set up with care. We seat people in such a way that they are enabled to help each other. We encourage group interaction. We stimulate the sharing of problems. The group leader is alerted to the special needs of certain members and supervisory help is constantly extended to the leader.

Miss V. and Miss B. were both musically talented people, both were leading members of our CHoral Group. Each in her own way, had individual problems which limited their social experience. Each had leadership ability in her own right, and each related more positively to all staff and less so to members. Miss B. also had additional physical handicaps. In short, both Miss V. and Miss B. are somehow lonely individuals with a great deal of talent and capability.

Both ladies having so much in common, the leader encouraged them to plan and execute, together, a most unique project - the making of a xylophone. Miss B. being blessed with perfect pitch became a 'human tuning fork' - and Miss V. handled the work with the woodworking tools. Together they created a product which is now on display - a beautifully made, well tuned musical instru ment; the harmonies of which have social as well as musical overtones.

The physical limitation of blind people participating in crafts requires specially developed methods of work by the crafts specialists Sighted people learn a good deal by seeing. Blind people must be taught in other ways. Therefore, an activity must be planned very carefully if it is to be enjoyed. Methods of teaching skill must be worked out carefully, and in great detail, beforehand. The teaching is, to a large extent, individual in nature. To illustrate let us take a sample craft skill - making ceramic bead hot plates. In the traditional center the crafts leader can demonstrate exactly how beads are to be strung. Making color patterns and designs presents little difficulty, because again, the members can see written directions or demonstrations.

What happens with a blind person? Here the leader prepares herself by blindfolding herself and going through the motions of doing the task. She practises descriptions to her teammate (usually the group assistant who is also blindfolded) to see whether her description and directions are clear. This would be adequate for a one color hot plate. But what about many colors or patterns? The leader sets up marked containers of beads of different colors in them. Members are then told how to identify each color by the markings. After a pattern is chosen the leader gives the pattern key to the member she or he then commits it to memory. Then, with much help, the person is ready to make a ceramic bead hot plate. Obviously, the careful attention paid to preparation and development of a special method becomes important. Important also is the amount of time spent in this preparation without which the leader could not

function properly.

Another major consideration is the kind of emphasis that is placed on the finished product. Ordinarily, in most traditional settings, a perfect end product is not a primary objective. Emphasis is placed on the doing, the experience, the enjoyment and the social experience. A nicely finished porduct is desirable, but whatever the person produces is accepted as his creation - and if he is satisfied, we feel that his creative needs have been met.

However, if we keep in mind some of the stated values of the crafts program with blind people)ego support, status with sighted people, feeling of productivity)- then it is clear that the end product in this program has greater importance. The opinion of the sighted world being a vital factor, the end product of the crafts activity becomes a focus of relationship between the blind person and the sighted world. He identifies with his work, in a sense it represents him.

Therefore, a good deal of effort is exerted to make the finished product a throroughly acceptable piece of work. On the other hand, the leader must exercise the same respect toward a blind person's efforts as towards a sighted one's. One does not adjust, alter, change or rearrange a piece of work without discussing and explaining the need for it, - whether the worker is blind or sighted. Mistakes may be corrected, with a teacher's help and guidance, in an usual manner. There must be a complete respect for the individual's effort and a sense of honesty in dealing with it. To correct mistakes or make alterations on a blind person's work surreptitiously, would be to negate the value of leader membership relationships. And these are of first importance in achieving group work goals.

When a member indicates his desire to join a crafts group, he is interviewed by the leader. The leader where possible having read case materils, becomes acqualnted with the individual, his personality, and his interests. After establishing this initial contact, the crafts leader tries to determine what type of project would be suitable for the member. (for example, sometimes an agressive person might enjoy an outlet like pounding copper, - or a withdrawn person may profit from a more social experience.)

Then the crafts leader suggests a small project to begin with. Through this he is able to determine the person's level of performance as well as his group adaptability. (On some occasions when the leader failed to do this he found that the individual had not been able to guage his own level of performance, and had sometimes undertaken projects beyond his ability and experiences. This proved frustrating and damaging to the person.)

The story of Mr. L., is an interesting example of how a group work oriented crafts program may be of real value to an individual. Mr. L. was an extremely hostile, unpleasant person..socially rejected by all the members. Because of his untenible behavior, he was systematically rejected by members, from one social group after another. Yet, the staff constantly sought ways of trying to help him. Through the efforts of the crafts leader, he was retailed in the woodworking shop. The leader gave Mr. L., work with metal and wood - because of the gross activity these media demand, - and also because of Mr. L's enormous hostility could be vented upon them. Through his patience and understanding, and with consistant handling the crafts leader was able to work with Mr. L., at least to the point where it was found possible to retain him in programs even on a limited basis. The leader concentrated on getting Mr. L., to accept the disciplines of the medium (i.e., using the right tools at the right time, making things straight that should be straight, and doing a neat if not beautiful job.) However, there were other disciplines that Mr. L., also had to learn to accept, and to a great extent he did. He had to clean up after his work, he had to share his tools with other members, and he had to accept the time limitations of the workshop. Because the leader was interested in the individual rather than in the craft - these requirements became reality that Mr. L., was forced to accept and ultimately did. Only because of this acceptance was it found possible to retain Mr. L., in the program and open the door to possible further development.

The development of special methods to teach skills to blind people extends to many other activities. In a creative writing program, for example, it was found that most of the older people could not write. Therefore, they did dictate their work. A choral leader cannot conduct with her hands to achieve desired musical results. Therefore, she develops other methods, other signals.

The radio becomes an important recreational tool. Music listening and the use of rhythm instruments acquire enhanced meaning. a hi-fi set is a boon. A read-aloud program is a must. Trips must be planned so that things may be touched. Workers must be ready to describe scenery and action clearly and precisely. On our - by this time - annual trip to Washington, D.C., special permission is granted to permit our members to feel and touch .. statues and exhibits.

All of these methods and media and activities are based on the assertion that human beings regardless of handicap, are capable of enjoying and appreciating beauty, of accepting all kinds of cultural concepts on varying levels and in different degrees depending upon individual needs, development, etc. The sighted world learns, enjoys, accepts much through the use of vision. This is not possible for the sightless person. But with

or without vision, the individual human being requires the experience just the same, and should have it.

Therefore beauty culture must be brought to the sightless person in other ways. And here, the appreciation aspects (as well as the activity aspects) of our program in the fine arts and in crafts becomes important.

Our leaders are always describing the surroundings to our members. Lest we question the value of this, the following anecdote is worthy of citation.

On one of our trips to the Lincoln Memorial in Washington, D.C., a leader felt that one of the elderly ladies, suffering from a mild heart ailment, should not climb the many steps to the top of the monument. The lady asked "What is up there?" the leader, in an effort to disuade her from climbing the steps supplied a de luxe description of the memorial, the pool, and all its invorons. When the word picture was done the lady replied "so much to see. now I really must walk up there!" It is hard to remember that this lady was totally blind.

Because we believe so firmly that beautiful things should be within reach, pieces of sculpture have been brought into the agency. Our members enjoy the texture and shape and design of these, as well as the knowledge that these beautiful things are there. We have taken trips to museums where objects d'art are described as well as felt and always enjoyed. Discussions with our members afterwards always lead to the conclusion that the experience was worthwhile, enjoyable, and to be repeated. On the basis of our experiences, the Metropolitan Museum of Art in New York City is planning an exper imental program with the Guild, the ultimate goal of which will be to create a "touching" room for visually handicapped visitors.

The use of written records plays an important part in implementing such programming. In the first place, a written record gives a clear account of what is happening and how. Over a period of time several weekly records may be reviewed and the process of individual and group growth and movement observed. Now based on this plan for helping individuals and groups may be formulated in scientific manner an acceptable program. It is also true that when a record must be written, the leader must review his own actions in the situation he describes, and, then, with the help of his supervisor, he becomes increasingly self-critical. His ability to observe is sharpened, and his performance on the job vastly improved. The record itself becomes an invaluable supervisory tool. Through the record, the supervisor is able to analyze situations and problems and together with the leader help make plans for further development of groups or individual progress.

The research values of consistant recording are obvious. A report such as the one you are reading now would be impossible without the records kept by each worker.

We who work with visually handicapped people must always seek ways of affirming their healthy positive place in society. We feel that crafts and the fine arts, - being important everywhere in our cultural patterns are important here too. We believe that using these activities the way we do, we help enrich the lives of our members who are deprived of so many things. Most important, however, is the underlying philosophy which directs these activities. The affirmation that within the framework of reality, and the limitations it imposes - our visually handicapped members can function and enjoy life like anyone else.

PLAN FOR TEENAGE SKILL IN WEAVING

by
Esther Mattsson
Instructor
The New York Institute for the Education
of the Blind

To arouse a creative response is a very important part of any vocational work. Real satisfaction accompanies shuttles back and forth through the warp at a first try on any loom. To know one can really make a thing of beauty delights each of us. The mechanical details of weaving are more readily learned when the goal for such accuracy is very stimulating.

The joy of doing should be your students' real desire. Later this will develop into more practical purposes. However, at no time should the element of rehabilitation enter his picture. It is your responsibility that the daily activities contribute to physical or mental advancement, while a relaxed creative ability, however limited, be given free play.

At no time should a student feel he is only practising. Though each day's work is another adventure, yet he must feel there is a goal, a definite piece of weaving to think about while each thread is woven in. The very first weft shot can be the beginning of a small mat, as a scarf, or a bag. Not unlike the now highly prized Samplers, of generations back, that were then a child's first stitches in a later beautiful pattern.

Students in this group vary equally as much as those with no handicap or not at all retarded. Therefore no set rule can be given for progress in a weaving course. Many a spastic student finds it very difficult, at times even impossible, to wind a ball of yarn or a shuttle, yet the act of sending this same shuttle, wound by another student, through an open shed is quite simple.

A very brief description of the warp, the beater and how to open a shed will suffice while guiding the hands of a blind student over these parts, by way of introduction. The slightest interest can be worked up into real enthusiasm. Gradually his touch will become more sensitive to the various types of yarn, weaving textures and designs. Weaving should be encouraged as an avocation. The test of any hobby is the relaxing companionship it affords.

When a loom is first introduced have it threaded, shuttles wound and all in readiness for the real adventure of weaving, beginning with the simple tabby weave.

Anything worth doing at all should be the source of pleasure. The only prerequisite being that we give part of ourselves in the doing. Weaving is a perfect balance of this give and take.

Skill in handling warp, shuttles and beater should be a rythmic pattern to use as one's creative tool and not merely a mechanical tool.

To become truly our tool, either in a daily vocation or as an avocation for our pleasure, we must first give some thought to the designing or styling of the article we wish to create.

The word styling has replaced the former work of designing in the commercial fields and aptly so. Many things may be very good in design yet lacking in style.

We all wish to be part of the picture of today. This is particularly true when we make articles for sale. Each time when planning a new piece of weaving it should pass these four guide posts to give it individual style of any period--past or present.

SUGGESTED STYLE PLAN FOR WEAVING

1. Purpose

Relation to other objects used.

a. Place mats can be either pure necessities on a polished or painted table or else an added bit of color and design intended to enhance the entire setting of dishes, silver, glassware and table.

2. Materials

Their fitness to purpose, durability, price and beauty.

a. Perle cotton very practical from all angles, durable and rapid to weave with moderate in price and has beauty of color.

b. Linen desirable for fine weaving only, durable when woven. However difficult and slow to weave with, higher in material and weaving costs. Excellent color range.

3. Color

Comparative study of related colors.

Furniture	Color	Dishes
Maple	Gold	Yellow, Green
Mahogany	Red Brown	Blue, White, Delicate Porcelain
Bleached Wood	Beige	Gay Designs, all colo
Painted Wood	Green Red White	Porcelain, Gold trims

4. Patterns

Related to purpose, individual taste and materials

a. All over Colonial designs with plain borders.

b. Plain Tabby or Twill center, Colonial or Modern design border.

c. Entire mat in Tabby with color accents in varied widths.

CREATIVE CRAFT ACTIVITIES AS VOCATIONAL TRAINING

by
Florence Muller
Assistant Instructor

Everyone has a desire in some measure to create, whether it is the folding of a slip of paper to form angles or the rearranging of shells or stones to form a pattern in the sand. Arts and Crafts has brought to the Handicapped an opportunity for better direction, relaxation and a sense of accuracy. In so many cases their difficulties have a tendency to create restlessness, impatience and a lack of interest.

Arts and Crafts is an essential phase of general education in the schools today. With this training in creative work, the student can be prepared for vocational placement. It instills the importance of acquiring real skill and gives them an understanding of values.

The teacher must have enthusiasm and plan new projects frequently so as not to ride an idea too long. It is well to encourage the student to offer his own ideas pertaining to a project in production. This could be a change in the design or the trim. It helps to build his confidence to discuss his views.

The commercial field is offering many new mediums to incorporate into a craft program. There is an abundance of literature to be obtained that may present a new approach to the work you have been doing.

In introducing a group of students to the work, there are a few rules to emphasize:

1. To follow all safety measures.

2. To acquaint them with the use and care of tools.

3. To learn to work together.

4. To strive for accuracy rather than speed.

5. To learn the use of color and the combinations.

6. To be able to analyze a project and evaluate it.

Working together in craft classes helps to develop personality. This is so in our factory sewing department. Each student is given an opportunity to offer his ideas for color and design and so feels his or her responsibility for the production.

The articles planned and executed include household necessities, an array of gift aprons, novelties, and toys. To do the work in this class, a student must learn to operate the factory sewing machine and to use the attachments; also the overlocking machine which is used for many finishings. With practice the student does acquire speed, but accuracy is again insisted upon. With this training many of our students have been placed in Industry.

It is definitely a challenge and every student loves a challenge.

Among the articles completed in the department, we assemble a doll. This is one of the projects repeated each year. The style of the doll's clothing is decided upon by the class and must be changed each season. The operation includes careful stitching of the body and the riveting of the head in place, the turning of the parts of the doll body using turning rods, and finally the stuffing process. It all requires careful workmanship. A detailed description of this process was published in the AAIE report for the convention held at Overbrook, Pa.

With a younger group, the use of wood fiber in flower making has proved very satisfactory. The flowers and plants have been considered on a par with professional production. This project is popular at holiday time. The students with some sight cut the flower petals. The assembling of the flowers and then of the complete plant is an operation whole groups can do together. Commercial flower pots are used for the plants. The various garden flowers have been assembled for many occasions but the most popular one is the potted geranium.

For the younger group and for some of the slow learners it is necessary to change the type of work often. There is the old standby, the pot holder made on the weaving frame. The idea of color combinations can be discussed and in order to use them the instructor has continually to repeat the matter of count. Added to this project an older group planned small racks in order to hang the pot holders for handy access in the kitchen. This developed still another simple but handy gadget. We used a tuna fish can painted and decorated with a decal to hold a pot cleaner.

Another project is the use of crepe paper twisters. The paper is cut, pulled through a block, and a cord-like twist produced. It is then applied either to glass jars or metal boxes. This is a simple procedure and effective.

At Christmas time we decorate a styrofoam ball much like a snowball. We sue sequines, beads, paper gimp, and tinsel as decoration. They have appeal for tree or room decoration.

Felt is also a holiday medium. Santa's stocking with cut-outs and sequins applied create a certain interest. Sometimes we fill the stockings. The decorations are applied with paste.

Knitting is encouraged for an outside interest. The students make squares to combine into afghans. This is a good pastime while listening to their radio programs.

Many more projects could be added to this list. Processes include, among others, cutting, pasting, painting, lacquer spraying, fitting and arranging objects, and the use of the necessary machinery and tools.

With training the desire to create in some craft brings so much happiness and relaxation into the life of the student and the hobbyist.

A REPORT ON THE ARTS AND CRAFTS WORKSHOP

By JOHN MANDOLA
Assistant Instructor

This summer I participated in a workshop program in Arts and Crafts that had many features which I think should be included in every crafts course for the Blind. I would like to mention some of these and hope that they will be useful for future reference.

We worked in shops that were organized in an orderly manner. All tools, wood, paints, metals, sewing equipment, yarns, etc., were stored in their separate and respective closets and areas. All tools and equipment were in good working order. A set routine as to getting and putting away equipment was adhered to. There was an established clean up period and all usable scrap material was stored in a separate closet for possible future use.

We began the workshop or practica portion of study in our course with a display of projects from which the students could choose to make on their own. These project-models were made by previous students and there was a large variety of them. Some photographs, and plans, of projects were shown also, from which selections could be made as an alternative to the models.

All the projects made were individual projects rather than group ones. It should be pointed out that a craft program should include some group projects. The individual projects were varied, so that all did not work on the same type of project. Each worked at his or her own pace. The stimuli for these projects came either from the project display discussed, personal needs for useful home use which were designed and executed by the students, products seen in shops or department stores by the students, projects suggested by Craft supply houses, and even, in one case, the desire to make usable projects entirely out of scrap materials.

Project plans, when called for, were used. Relating to this are the procedures of analysis, measurement, selection of tools and materials, sketching, the ability to read and understand directions. Some students worked from a prepared plan, others made their own plans, entailing individual specifications, while the majority worked under the direction of the teacher.

Preparation by the teacher is an important step for the success of any crafts period. If materials are ready to use, instructions to the group and individuals given, demonstrations by the teacher clear and complete, then progress during the actual working periods should flow easily and rapidly. Inadequate preparation often leads to much

time wasted during the working periods for instructions, readying materials, etc., the consequence being that some students are doing nothing but standing by, others are not completely sure of their course of work, and all clamor for the attention of an overly busy teacher.

Although the time was too short to initiate a safety program, such a program was touched on in discussions and lectures. Examples of safety rules and safety tests, as used in The New York Institute shops, were shown. Safety posters, manuals, lectures and other [illegible] methods were discussed. A film on a special safeguard for a power machine was shown.

The use of an extensive Arts and Crafts Library was available to the students. Besides a special room set aside in the school library, in which books on every phase of crafts were displayed, a supply of books and reading materials relating to specific craft work was located in each shop, and these were easily accessible to every student who wished to make use of them. Although no record was kept as to the actual use of these aids, it is suggested that in the school situation such records would be desirable.

The use of craft talks, given at certain periods throughout the term, is also desirable. Our lecture periods, during the workshop course were examples of such talks. The use of visual and audio aids can be employed for these talks. Many TV stations throughout the country are presenting educational programs, among them programs relating to crafts, and these should not be overlooked.

We ended our course with an exhibit of all projects made, and awarded ribbons to first, second, and third place results. Variations of this part of the crafts program can be instituted; a permanent exhibit in the school hallway or lobby, assembly periods devoted to descriptions of projects and giving of awards, etc., all of which can stimulate interest and enthusiasm in the crafts program.

ARTS AND CRAFTS FOR THE VISUALLY LIMITED
A HAPPY, RESOURCEFUL INDIVIDUAL

By Mrs. Marcelle B. Navey
Co-Chairman, AAIB Coordination

Arts and Crafts, when correctly taught, is one of the most important means of education. The completing of just an academic education cannot meet all our educational aims which are to equip students in order that they may lead normal live and to prepare them to fit into modern society. The Arts and Crafts in education today are not only a recognized part of all education but are a necessity for the blind.

Arts and Crafts are not concerned with a unit of subject matter which can be taught in a given period of time. The most successful results come through the teacher's efforts to help the individual develop his own talents. While the teacher must have in mind ultimate goals, she must keep the teaching process informal and flexible.

The environment of a blind child is from the very first much more restricted than that of a sighted one. His experience is limited mainly to what he can touch. An essential characteristic of all learning is that it takes place through activity. Blind children, like sighted children, have great reserves of energy but fewer channels into which this energy can be guided.

In a school for the blind the teacher has to explain processes to children which in a sighted school could be easily demonstrated by means of a blackboard. The student needs more time for the learning of all his skills than other children. Verbal instructions should always be followed by actual demonstration of the process required. The duty of the teacher is to discover how best each individual child learns. Handwock can be drudgery unless there is a purpose behind it.

From the very beginning students should have the opportunity to handle many tools and to work with many materials. Their thinking should not be limited to the pages of a book. Each child should be taught as an individual for he has his own ways of working and meeting his particular needs and interests. The evaluation of each child's work must be individual, with no group comparison.

In some schools for the blind students are given intensive training over a period of years and become very skillful in certain areas of crafts. Other schools try to give instruction in a wise variety of crafts, in order that training for dexterity can be developed on a broad scale.

Arts and Crafts is much more than just making things. Through an Arts and Crafts program, we should seek to develop in each individual:

1. Self-confidence
2. Self-reliance
3. Originality
4. Cooperation
5. Integrity
6. Creative expression
7. Coordination of hand and mind
8. Finger and muscle dexterity
9. The sense of touch
10. Ability to follow instructions
11. A pride in good craftsmanship
12. A sense of appreciation and tolerance of one's work and the word of others.
13. Promote an interest in home and community life
14. And to build a happy, resourceful individual

If our Arts and Crafts programs are to cover a wide area, rather than a specialized one, then we should begin with the primary grades and continue through high school. Among the many things to be included in such a program are:

1. Simple clay modeling
2. Papier mache
3. Finger painting
4. Spatter painting
5. Use of crayola
6. Use of tempera paint
7. Measuring, folding, cutting, pasting or glueing, and using a variety of paper materials
8. Working with beads and wire
9. Making loop pot holders, handbags and rugs on a simple weaving frame
10. Leather assembling and lacing
11. Making woolly animals and other toys
12. Knotting, braiding and lacing
13. Basketry
14. Crocheting and knitting
15. Weaving
16. Experimenting with new materials and methods.

Each student, in any Arts and Crafts Program, should learn early that Arts and Crafts are a very important part of his school program and that what is often considered "Leisure Time Crafts" may turn out to be the means of earning a living.

TERM PAPERS

(The following four papers represent typical reports by students.)

ARTS AND CRAFTS IN THE LIFE OF THE BLIND AND VISUALLY HANDICAPPED

by
Dorothy Biesecker

We have been asked to write a paper on Arts and Crafts in the education of visually limited people be they child or adult. For various reasons I have had very little experience in this field. I have had even less experience working with blind people. However, from my experiences of the past few weeks I have arrived at a few opinions about the role played by Arts and Crafts in the education of visually limited people.

A brief resume of my life might explain why I, a legally blind child, had such limited experience with Arts and Crafts. In the first place while my parents knew that I did not see well, they had no idea of the degree of my limitation or what to do about it. The schools offered no help except to move my desk up in front of the room. Until the last two years I have gotten along the best I could.

One very important factor in dealing with exceptional children is parental education. In my case there was no one to educate my parents. Only recently have I or any of my acquaintances understood my problem.

The partially sighted child has the added frustration of being able to see how normal children accomplish things. In many instances he loses interest in a given task because he can see that his progress is so much slower than that of other children.

The Depression was another thing to be considered during most of my school years. We had only eight months of school and very few "extras". There was no Scout Troup in our small town, not much of a policy for programs at the "Y", and no money for camp. I had one semester of Designing at college, but by that time I had formed the opinion that Art was just not one of my talents, and while the course in Designing was most enjoyable, it did not interest me particularly.

One thought has come to me in these past few weeks. And that is; the visually limited child learns in a manner quite different from normal children. Much more emphasis often has to be placed on developing his manual desterity. This is especially true of the partially seeing child, who as a rule tends to rely on his limited vision. He needs to be taught to learn another way. It is here that I think Arts and Crafts can play such an important role. The Crafts can be very simple and progress to the more difficult, they are fun, and at the same time the child is learning to rely more and more on his hands. Because the child with limited sight is in the peculiar position of being able to compare his results with those of normal children, often unfavorable, he needs a great deal of praise and encouragement.

In my opinion Arts and Crafts may not only serve as a hobby for a blind person, be developed into a vocation, but also, in the case of a newly blinded adult, they could be used very successfully as a tool in proving to him that he can learn new things and relearn old ones. Through Arts and Crafts he can also learn that his usefulness as a person has not ended with blindness and through the joy of accomplishing something, no matter how small, he could be put well on his way to becoming a proud, self-respecting, and productive individual once again.

What more can one ask of any one thing than that it serve in some capacities; for pleasure, for a vocation, therapeutically, and to aid in the learning of other things.

HOW HOBBIES HELP

by

Edna Sorenson

In this paper, I plan to briefly discuss the value of hobbies for the elderly blind person. We are all agreed, I am sure, that any hobby is, in itself, not an end, but merely a means to an end. Just what is this "end" or "goal"? The answer is simple. It is, as is any endeavor to help a blind individual, the restoration, as far as possible, to normal functioning. By this we merely mean a return to the activities and modes of life experienced as a sighted person. With this in mind, specifically, how can hobbies help?

Individually in the home, or in a group, the value of arts and crafts run the gammet from mere time fillers to a fulfillment of some cherished dream. Nevertheless, they leave their effects. A blind person, having recently lost his sight, faces an enigma. If he is too dogmatic in renouncing his limitations, he is looked upon as being "stubborn"; if he becomes passive in accepting

the inability to communicate with facility, etc. Subsequent interest in a craft may open up new vistas. Meeting other blind people gives you a feeling that you are not alone in your problems. Hopefully, this will lead to eventual integration into sighted activities and a gradual road back to former interests. Viewed in retrospect, a gradual return to normal functioning. If this sounds a bit theoretical and idealistic, and a bit too clear-cut, it is due to the lack of space to illuminate some of the points. Nevertheless, only as a hobby becomes a steppingstone to other activities, is its true value understood. Of course, this does not dismiss the many, many individuals who are infirmed, or for other reasons, merely need something to do; something to fill up their leisure hours; something to make them feel useful; to enhance confidence and self-reliability, and in many cases, to realize small financial gains.

In conclusion, I should like to dwell on the moneymaking aspect for a very important reason. I feel that, unless the possibility is very obvious, the ability to profit financially from a craft should always be secondary. Furthermore, this should be stressed when discussing hobbies with an individual. Otherwise, the disappointment resulting can undo any benefits derived from a hobby. In other words, interest and the desire for creativity should be of prime import. With skillful direction, this will be the case, and any endeavor will remain a hobby, with any financial benefits being a pleasant aftermath to an even more pleasurable avocation.

ARTS AND CRAFTS IN THE ACADEMIC PROGRAM

By Kathleen Steidtman

The role of the arts and crafts is becoming an ever-increasing factor in today's education. The idea of ART for a few and crafts for those who are not academically capable has become as passe as the notion of sending for a carpenter every time a minor household problem develops. Only a few die-hard teachers continue to ignore the use of handwork to enrich their curricula. This can be done in all classes, including mathematics; the purpose of this paper is to point out concrete uses of this enrichment as it refers to the program which integrates the blind children with seeing children.

The most obvious use for the arts and crafts is in the reading, language or English classes for most of us. Here there is a natural development of illustrating stories as the braille pupil can do in a picture made of felt figures, by dressing dolls, or in dioramas. In the primary grades the child can often make paper caps or bunny ears to help in a little dramatic exercise. These create an atmosphere for the story and sharing comes easy. In many cases the pupil can use a craft as a "how-to" device to teach others, or to use in English class for exposition purposes, either orally or written.

his blindness, he is thought of as "apethetic". Psychologists insist that the problem of blindness will be handled and solved in the pattern normally used for solving previous problems by the given individual. This may be true, but during the interim, some help in regaining self-esteem, confidence, emotional equilibrium, and a sense of worth, is virtually important. As I see it, this is one major role of arts and crafts.

There are varying techniques used to motivate a person and interest him in a hobby. In fact, there are probably as many techniques as there are individuals to be motivated. Probably the surest key is an attempt to find some interest; some achievement; or some link with past experience, and use this as a wedge. A man who has been a laborer for many years may profess no interests, whatsoever, but the idea of working with some sort of large materials may appeal to his emotional need for expressing his aggressiveness, or merely to act as an outlet for pent up energies. A woman who has been a stenographer all her life, may find the appeal of a hobby such as jewelry making or crocheting very stimulating. It may afford her the opportunity to sit quietly and concentrate. I do not mean to imply here that the newly blinded individual can analyze his needs and adapt a hobby as a solution. I do feel, however, that a skilled case worker can offer a great deal in directing their thinking in the lines of constructive, rather than destructive activity.

In my own personal experience, I have often encountered a situation which I now feel a bit more capable of handling. An individual, appearing to have made a relatively good adjustment to his blindness, will admit the values of crafts; even state that they probably should be "doing something", but will invariably conclude that they have never had a hobby and feel that they can manage without one for the few remaining years. This has, at times, seemed quite negativistic. However, I wonder if the idea of a hobby has been suggested too quickly or with a certain lack of understanding. A blind person, particularly one whose loss of sight has been quite recent, is often quite sensitive. There feeling might well be that they have never felt the need of any sort of craft, now blindness has reduced them to a state of "playing or puttering". If the approach by the worker is geared to the individual's abilities, his creative instincts, his gains in terms of self-confidence and sociability; not in terms of a solution to blindness, which it is not, we might find results would be better.

I have often found that this self same group of persons are the ones who tend to receive the most from a craft experience. This may be because their ability to philosofy on the value of hobbies, coupled with their hesitancy to actively participate, shows a bent towards intellectualizing. This is, of course, one of the most real problems of a newly blinded person; the lack of reading matter,

Another easy field for the arts and crafts is the social studies area. One of the simpler activities is a punched out map outline which can be used for filling in geographical or physical factors. Dolls in costume, dioramas, product charts, notebooks and a great variety of material can be used to contribute to the general enjoyment and learning of the group.

In music, especially in the lower grades, crafts can add a great deal to the fun of it all. Nailing pop bottle tops to a paddle (previously sanded and painted, perhaps even cut by the blind child) makes a good rattly noise. Two aluminum pie plates sewed or laced together and decorated with bells make good tambourines for only a few cents.

To get a child ready for true integration in the junior high school sewing or cooking class the special teacher does many small projects that are beginning the necessary skills. Measuring a level cup of sand or a level teaspoon of wall paper paste can be a cooking skill in its implest form. Girls who can't cut cookies or biscuit without spoiling the ones previously cut need fun rolling and cutting clay with animal cookie cutters to show them what happens from careless cutting. Incidentally, if they have had that experience they achieve some interesting little ideas about cookies for later use.

A first activity in using a needle can be done with double-tied wool and a large bone or steel needle which is blunt. Stringing circles and sections of soda straws makes a string for the Christmas tree or a pretty party decoration. This activity nearly always goes to the kindergarten where all the children are stringing stars and straws or whatever is seasonal. Making flowers, simple aprons, caps and other costumes, is something all middle grade children enjoy and share. All this dexterity leads to more mature activities. A startled sewing or cooking teacher is delighted and amazed that a girl has learned her basic skills in the braille class and often can help the sighted companion measure quantities and lengths. Many of the girls can baste, whip blanket stitch, ruffle and herm (with a very rare one cutting patterns) by the time they reach seventh grade, if they have had sufficient experience in the resource room, or braille class.

The boys in the braille class can learn to make simple toy boats, key boards and other uncomplicated projects using saw, hammer, screwdriver, pliers, sandpaper and paint so they can participate in a program if the sighted teacher isn't afraid of them.

The place in which it may seem harder to correlate handwork is in the mathematics class. However, the concrete presentations, particularly those in which the child can participate, make the arithmetic much more meaningful. Making simple multiplication charts with sticks or straws is fun. Fractions with Spongex in

in a pie pan is a natural. Making note books of different types of fractions with felt or rubber is meaningful and fun, also.

Graphs can be readily learned with crafts. Bar graphs and circle graphs are easily made with a cushion and braille writer. Where there is a population chart or something concerned with car production or production of milk, it is simple to use different sizes of people to represent 10,000 or whatever the number; different cars for a given quantity; larger and wider milk bottles to represent increased dairy yield. A little imagination can translate things into usable material for the blind to realize closer participation with their seeing fellows.

There is a wealth of handwork material possible for science classes in making oversized flowers and insects, thermometers, weather charts, and anything that is too complicated or too small to touch in its natural state. Children can make the solar system with balloons or circles of paper.

Giving a child useful skills such as stapling, cutting, sewing, glueing,twisting, braiding, sanding, hammering, etc. make it easy for him to set up almost any educational or vocational situation; and we can do it all so pleasantly through ARTS AND CRAFTS.

THE NEW LOOK IN ARTS AND CRAFTS

by

Dorothy S. Baker

Looking glass, looking glass on the wall,
Will my craft program improve this fall?
While working with paint, clay, scraps, and wood,
Will my students achieve the things they should?

The era of confining the blind to chair caning and broom making is history now. Today all agencies for the blind are placing more emphasis on a good arts and crafts program because it is realized through this channel they can best reach the blind person and help him become a better citizen in every way. Blindness is no longer considered a hopeless handicap. In many instances blindness has proven to be a definite asset in so much as some have pursued profitable vocations that as a sighted person they had not considered. There are few areas of work which completely exclude the blind.

The crafts teacher's role in this change of philosophy is a vast one. The teacher many times is the one who really starts the blind child using his hands therefore a good crafts program is essential. This program begins with the teacher who must be a resourceful, alert, and an understanding person. She must be open-

minded to the capabilities of the blind child, interested, and enthusiastic about her craft program.

Individual attention is essential in this program. Through this proximity the alert teacher learnes much of her childs background, frustrations, desires, likes, dislikes, and interest. She can therefore establish her aims for the child from this knowledge. The aims of her program should be the development of co-ordination of muscles and of mind and body, originality, constructive release of one's feelings; to develop dexterity, self reliance, self confidence; to help develop some degree of skill and speed and an appreciation of beauty. These aims should include every child - the slow learner, the emotionally disturbed, the average and the above average as well. The teacher should keep these aims in mind and help the child develop as a person and not work for the perfection of the project only.

Her craft program should be so informal, so flexible, and so adaptable to individual differences and needs that in a class there are a variety of activities and a variety of media available for the child including natural resources, scraps and many others which will give the child a better insight of things about him. Simple and easy projects should be available for the child to select in the beginning so that there can be success along with developing confidence and moral growth.

Each child should be evaluated individually, according to the progress of the child, not by comparison with others. Competition can only defeat the purpose and discourage the child who has not found his place in the community whether its home or school.

How, as members of the workshop, are we affected by the new look in the philosophy of arts and crafts? It is the duty of every teacher to be as well informed as she possibly can.

We have had a chance to visit agencies to see what they are doing and the methods used. We have listened to well informed persons as they have told of the needs of the blind and how to help them meet these needs. We therefore, should rededicate ourselves to our craft program. We should go home filled with new ideas, more enthusiasm and inspriation, and a desire to do all we can to understand our students and help them grow into well adjusted citizens.

NOTE BOOK

* Mary Dorsey Leonard
(Official Secretary - Elected by the Class)

WORKSHOP CONDUCTED at THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND

In conjunction with HUNTER COLLEGE OF THE CITY OF NEW YORK

From July 7th, 1958 to July 25, 1958

*Mary Dorsey Leonard
(Mrs. David L. Leonard
3103 Woodhome Avenue
Baltimore 14, Maryland.
Clifton 4-2844

July 7th, 1958

LUNCHEON, Staff Dining Room, Hunter College

Dr. Elena Gall, Speaker

Mr. Paul C. Mitchell, Instructor

Each guest was asked to tell where he or she was from and what their position in connection with the blind might be.

Interesting favors were made by Mr. Mandola's class - three minute egg timers - quite nice ones.

Arts and Crafts bags were made and furnished by Mrs. Muller's classes, and place cards were also made by Mrs. Muller.

Dr. Gall's speech was most interesting and supplied inspiration for all of us.

The occasion was a very pleasant one and we looked forward to our next morning's session with Mr. Mitchell.

July 8th, 1958

FIRST SESSION

It was requested that we keep notebooks for which awards will be made on July 24th. At this meeting it was suggested that I take on the job of recorder for the workshop.

Committees were appointed as follows:

Guidance, Mrs. Muller, Miss Tobey, Miss Weisrock, Mrs. Robinson

Courtesy, Mrs. Elms, Miss Gregg, Mrs. Steidtman

Car Pool, Chairman, Mr. Pearson

Exhibits, Miss Brith, Mr. Lewis, Mr. Gilbert, Mrs. Baker

We were advised that a fifteen percent absence would be permitted.

It was interesting to learn that we would have a lecture at Albert Constantine's who sell and finish fine woods. Their Arthur Egner is a foremost authority on the finishing of fine woods and we will be given a certificate at the end of the [illegible] lecture. That will be on July 17th.

Each member of our group will write a term paper, five hundred to 1000 words, selecting our own subject. The choice is wide. Suggested subjects were: "Materials and How to Use Them", "Supplies and Storage", "Motivation", "Changing Philosophy", "Basketry", "Beadwork", "Clay Modeling Care of Tools", "Overall General Approach", and so forth.

Arts and crafts broaden the personality, teach dexterity, increase creativity (Put oneself into it), and tell you much about personality. Because they make for a more balanced person, they help the individual to adjust to whatever situation he finds himself in. (90% of people discharged find themselves "out of a job" because of personality defects.

For the blind, although it may not seem so at first glance, the field of arts and crafts is limitless. We were told to try to make anything we can think of, that the school will help us in every way possible. Even photography and printing are possible

for the blind and Mr. Mitchell, himself, has written a textbook on photography for the blind. He discovered that the partially sighted took less effective pictures than the blind, largely because the completely blind had to read and follow directions and the partially blind did not think it necessary.

Dr. Frampton welcomed us to the Institute and invited us to use his swimming pool, at his home in Princeton, New Jersey. Later, Dr. Frampton provided bus service to his Princeton home and the class had a wonderful time there.

Mr. Mitchell gave each of us bibliographies.

He told us that it is not always the most expensive equipment and materials which produce the best arts and crafts. He suggested that we go out in the woods and gather materials, that we use the materials, whatever they may be, which we find at hand, that we keep and use scrap materials. His method of storage is to put all scrap materials in boxes and mark them on all four sides so that they may be found easily. A brief description on each side is also helpful.

Papier mache was suggested, from which masks and puppets might be made. Flocking was another suggestion. It is done with a gun. Write the General Cement Manufacturing Company, Rockford, Illinois about this.

Or coppertone spray on bottles and jars, and tracing a design with a needle or other fine instrument makes a lovely project.

A creche of any materials that are available is a fine thing to do at Christmas. Background and figures may be made of corrugated board.

There is paper folding, sewing, weaving, beading, electroplating, and hundreds of other crafts which we can make available to our pupils.

Mr. Paul C. Mitchell suggested that we should set our standards high for our pupils and that some occasion during the school year should be arranged for the display of articles made by arts and crafts students: Exhibits, fairs, etc. Also things made by pupils might be featured at special assemblies.

HUNTER COLLEGE - MISS MARIE BOYLAN July 9, 1958

NOTES: Art for children has therapeutic value. (Release for child's emotional stresses).

1. Art is an essential area of school experience for all children because it provides a way of developing the whole child, not just his verbal and mental qualities.

2. The arts are a creative way of doing things.

3. In the arts, the uniqueness of the individual child is valued.

4. The goals and activities must be flexible.

5. The arts demand a sympathetic and individual teachin approach.

6. The child should be permitted to experiment with, explore and manipulate a variety of art media.

7. Children need to be understood and valued for themselves.

Viktor Lowenfeld, "Creative and Mental Growth", also "Your Child and His Art."

VALUES:

1. Art experience develops personal sensitivity and reliance upon one's own taste and judgment.

2. The use of manual abilities and the expression of feelings and ideas with different materials counterbalance some of the verbalization and intellectualization and intellectualization of the areas of learning.

3. Original creative work taps inner resources, gives a sense of personal satisfaction and confidence; often awakens and develops life-long interests.

4. The child should be <u>guided</u> through art experience-not taught.

SUGGESTIONS MADE BY MISS BOYLAN:

1. <u>String design</u>: Drop a string on a piece of paper, drawing around it as dropped and filling in other

---

design as they seem suitable.

2. Wire mobiles. Place in piece of clay to keep them upright and they become stabiles.

3. Plates (paper) with designs drawn on them, fastened together with bottle caps attached at edges (or with bells) to make tambourines.

4. Weaving board (Thin peg board)

5. Paper plate fans with tongue depressors for handles.

6. Charcoal drawing.

7. Collages (made with a variety of materials)

8. Colored chalk on wet paper

9. Ink etching on scratch board.

10. Crayon etching.

11. Free brush work, using India ink.

12. Colored chalk - pastels.

13. Plastic clay.

14. Oil crayons (Sketcho) One color on top of another. Design can be scratched into the superimposed colors.

15. String design-described above.

16. Payons- Crayon plus water-each color applied separately.

17. Tempera paint, transparent water color with white added.

18. Pipe cleaners - used in many ways.

19. Macaroni - dyed and strung.

20. Costumes made from paper bags.

21. Portraits from odds and ends - (wool, string, paper, etc.)

FURTHER VALUES:

1. Working with art materials provides opportunities for the constructive release of feelings.

2. Children should have an opportunity to make their own choices. In the arts, there is the satisfaction of direct learning.

3. Original picture making and construction involve thinking for oneself.

4. The experience of doing a thing is more important than what is done. (I qualify this statement with the further thought that if what is done is accomplished with genuine purpose and sincere effort in mind).

5. Teach them how to clean up and put away so that articles may be found the next time.

6. Sympathize with the creation of the child.

7. Do not permit copying. (This is a statement which may be applicable to the sighted child; it is obviously inapplicable to the blind child, and for the partially sighted child, a certain amount of copying is quite valuable). DL

8. Although Miss Boylan does not approve of tracing around patterns it is quite proper and right, in my opinion, for the blind child. One project which Miss Boylan demonstrated was the tracing around the child's hand and patterns drawn within the outline of the hand. (Tracing around patterns for the blind child is important in the teaching of shape and form and is not easy for the young child).DL

MR. MITCHELL's CLASS

(Get a book on hobbies, also one on designs by Jane Snead. Marcella Navey has written a book: One Thousand Items - basic lessons in arts and crafts.

White pine is a good wood for carving.

KITS:

Leather working
Silk Screen
Wood Fibre Flowers
Plastic Plant Maker
Ceramic Kit
Mosaic Kit
Linoleum Block Printing
"Trinkit"
Corded Raffia.

MRS. NAVEY's CLASS

a. Blind students need more time to learn

b. Have reserves of energy which must be guided.
c. Teacher's duty to discover how best each child learns.
d. Train for dexterity.
e. Individual evaluation of child's work is a must.

ARTS AND CRAFTS MUCH MORE THAN JUST MAKING THINGS.

f. Develop creative expression and selfreliance.
g. Develop sense of appreciation.
h. Promote interest in home and community life.
i. Include in crafts: Measuring, folding, knotting, braiding, lacing, etc.
j. Thinking must be developed in the child and not always found in the pages of a book. Let them solve some of their own problems.
k. Experiment with new materials
l. Help them, through arts and crafts, to lead normal lives and fit them into the community (a necessity for the blind).
m. Let child do what others are doing, if possible.
n. Keep teaching process informal and flexible.
o. Learning takes place through activity as the blind child's environment is more restricted and is limited to what he can touch or smell.
p. Verbal instruction should be followed by demonstration.
q. Let him handle many tools and work with many materials
r. Arts and crafts will help to develop:

> self-confidence, self-reliance, originality, cooperation, integrity, creative expression, coordination of hand and mind, finger and muscle dexterity, sense of touch, ability to follow instructions, pride in craftsmanship, sense of appreciation for his own and other's work, and also a sense of tolerance for other's, build a happy, resourceful individual.

One of Mrs. Navey's favorite materials was powdered asbestos, mixed water, a small amount of wheat paste. It works like clay. To make an animal - stick parts together with pipe cleaners, which may be bought in a hardware store.

Another was Crayola (Crayon ribbon): - Cut paper design, paste design on paper. Use side of crayon to cover the whole surface.

Use white blotters to take designs - leaves, flowers, etc. Use printer's soluble ink -- put ink in cookie sheet. Run brayer over underside of leaf, then run the blotter and leaf through wringer.

(Mrs. Navey has attended workshops at Louisville, Ky., at Batavia, N.Y., at Vancouver, Wash., at Columbus, Ohio, and now this one of the New York Institute, Bronx, N.Y.)

A MUCH NEEDED LIST IS FOR ARTS AND CRAFTS ESPECIALLY ADAPTED TO THE PRIMARY GRADES IN A BLIND SCHOOL:

(Mrs. Navey suggested, in addition to the above items:

Simple clay modeling, papier mache, finger painting, spatter painting, crayola, tempera, measuring, etc. gluing, paper sculpture, beads and wire, looper pot holders, leather assembly and lacing, wooly animals and toys, basketry, crocheting and knitting, weaving, experimenting with new materials and methods.

PAPIER MACHE: Small strips of newspaper and paperhanger's paste, covered with paper towels, painted with tempera. Can be sprayed with color and then with glitter.

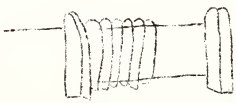
Masks: Mold made of plasticene, then covered as above and and decorated as you like.

Japanese Kites: Make fish shape forms out of paper, paste together around edges, leave tail and mouth ends open, (brown paper), decorate in color, hang on cord for decorations. Octopus and other shapes may be used.

Puppets: Made of paper bags, stuff with newpaper, string through body and head as shown.

Baskets: Made with beads and wire.
Write: Waffle Bead Company,
#120505 in catalogue.
#24 copper wire (soft)
Called Indian Seed Beads.
Would make an excellent doll furniture. Color of beads told by size.

Woolly animals:
See book called "Toy Animals"
Make on frame as illustrated
Wrap wool around wire part of frame. Sew down wire loop, doubled, to wool with heavy thread. Shoe button eyes. From Toy Animals - Universal School of Handicrafts.



Sandpouring:
Make design in sand, then fill with plaster of paris.

Drums: Peach baskets, cover opening with Bohemian ticking and papier mache.

Asbestos pictures on cardboard:
See description above for working with powdered asbestos.

Pot Holders - Nylon

Maps With powdered asbestos and put on chip board, colored with tempera. (Went over powdered paint with a wet sponge).

Save corrugated paper boxes
Make pictures on piece of them from powdered asbestos. Also use chip board- brush with tempera paints and shellac.

Paper Sculpture:
Three dimensional figures cut and pasted or stapled.

Lettering techniques.

Book Making -- covers for books.

MRS. MULLER'S TALK

Mrs. Muller teaches Home Economics, and Sewing which is a part of the usual home economics classes. Both boys and girls learn factory sewing on power machines - 3500 to 4000 revolutions per minute.

Each child has an individual plastic box in the cabinet in which to keep supplies and unfinished work.

The Institute has a fair at Christmas when articles made by the children are put on display: Dolls, aprons, Christmas stockings, bean bags, pin cushions, etc. Aprons sell for $1.00 to $3.98. Dolls are $3.50.

DOLL: - Faces for the dolls are made by: Crescent Hill Novelty Company, Six West 18th Street, White Plains, New York.
Wigs cost $2.65
Note; Perhaps wool could be used effectively.

The head of the doll is riveted on to the body. The doll is cut, sewed and stuffed by the children. The legs are sewed on last. A strip, 3½" x 12" is sewed around the face - leaving

the lap at the top - then stuffed and sewed together over the top and down the back of the head and then riveted to the body, which has been left partly (almost half open), so that this can be done. Then the body is finished - the legs which have been sticked and sewed, are stitched on to the body - the extra inch on the back of the body forms the seat, and the doll is ready for wig and clothes.

Mrs. Muller also had Christmas balls made of styroform and decorated with sequins applied to the ball with pins. Many possible patterns could be made. These were lovely.

Bean bags were useful and there are many variations.

Geraniums in pots - both white and red. I have the pattern for this but must learn where to buy the materials.

Painted tuna cans with sponges to which a handle had been attached and the sides of the can decorated.

Jars covered with raffia and with twisted crepe paper.

Shells made into turtles and other animals.

Pocket books and pot holders, woven.

Mrs. Muller's class room is a beautiful room, everything is in perfect order and the materials suggest so many possibilities and Mrs. Muller is so pleasant and helpful that it took a great deal to drag me away from there.

Mrs. Muller believes that a child should learn a craft and thus be helped to make a living.

MR. MANDOLA - WOODWORKING

Power Tools

Projects: Lamps, clocks, trays, wrought iron tables with tile tops, chests, picture frames, etc.

Clocks - Aristocrat Clock Co., 245 Fifth Ave., New York City, N.Y. Unmounted $3.50 each.
Frame for these clocks already cut and shaped in a circle but must be run on lathe to cut the place in which the clock itself is placed (fitted)

Marble outlet store - Gilbert and Miller, Inc. 404 Fourth Avenue, New York City, N.Y. Ask for list of products.

The effective glue to attach metal to wood is Pliobond.
Wrought iron tables are $3.50.

Mosaic Tiles: New Living Mosaic Co., 329 East 49th Street, New York City.

American Handcrafts Company - New York City and other cities.

I started a pair of book ends and a cutting board - both my own design and not so wonderful at that.

Wooden Doorstop. Pattern of a sitting dog as shown in my notebook. (Mr. Mandola has the pattern)

Instructions: Use dark pencil for marking where wood is to be cut.

He showed me how to use band saw. Showed me how to shape my cutting board. This saw should have a Brett Guard to protect even the sighted. We saw a film showing how the Brett Guard protects the operator on all operations of all kinds of saws. They are important.

This film had to do with the Brett Guard which should be a must for everyone, but especially for the blind pupil. This film is available to anyone. The Brett-Guard covers the blade entirely. It permits cross-cutting, planing, rabbeting, feathering, mitreing, dadoing, template cutting, wedge cutting, diagonal cutting, grooving, etc.

Write: Mr. S. Fineberg, 40 Gifford Ave. Jersey City, N.J.
(Delaware 3-2099)
See brochure in back of my notebook.

At first I was terrified to work the saw and so forth but developed a fondness for it rather rapidly.

Mr. Mandola had a rose bud holder made of mahogany which was quite nice. Mr. Gilbert made one.

AMERICAN FOUNDATION FOR THE BLIND

Wondeful ride down the East River Parkway to the American Foundation for the Blind at 15 West 16th Street, where we met in the Helen Keller room.

The Foundation was started in 1921 (without money). It is now an impressive organization with 175 employees and has a number of other branches:

American Foundation for Overseas Blind
Established an office in Paris during World War I
Established an office for Eastern Europe
Have just added a far eastern office in the Philippines.

They furnish supplies for other countries
They exchange teachers
The department of community services has expanded
Consultants in different areas.
Books for the deaf-blind
Department of Technical Services --
Talking books.

Course for Home Teachers in the summer $800 scholarships.
Research fellowship also.

Articles at the American Foundation for use of the blind as follows:

Raised maps
Parchesi Board
Chess board
Playing cards - Braille
Chinese checkers
Bingo - large imprint letters
Scrabble - both imprint and Braille symbols
Combination rule and square
Rulers
Teletouch for communicating with deaf-blind, $53.00
24 hour timer
Indoor - outdoor thermometer
Cooking "
Clinical "
Postal scale
Slide rule
Tape measure
Insulin syringe
Arithmetic slate
Raised line drawing board
(these may be purchased from special services)
Frying pan with Braille regulator

<u>Optical Aids for the Blind</u> - Mr. Ritter, charles

Mr. Ritter feels that no field is closed to blind people. Arts and crafts are stepping stones to bigger things.

On the assumption that nearly every blind person has some sight, Mr. Ritter showed us his optical aids:

Plano -- Convex magnifier
Plasta -- Cataract reader
Adisco ($6.00) for Nancy Mengel
Opera glasses
Prominar

Note: Magnification depends upon curvature.

Mr. Ritter mentioned the Wilmer Institute at J.H.H. and the Maryland Workshop for the Blind * Dr. Schwartz.

The American Foundation makes records in great numbers. It is an involved and precise process - and not profitable commercially. The Library of Congress splits the bid.

In producing records, they find men's voices are the more desirable. A sybillant is bad.

Walls of the recording room are tilted, some are sound absorbent, some plain, as parallel surfaces cause echoes. Solid material livens up the voice.

Whatever is on the page goes on the disc.
Dial control of volume and pitch.
Recording machine costs about $10,000, and there are only eight or ten made a year.
Records receive several finishing coats the last one is of copper 28/1000's of an inch thick.

DR. HURLEY, Supervisor, Arts and Crafts, City of New York.

Prefers the term - Visually limited instead of physically handicappe

Plans for continuous growth.
Arts and crafts are an essential phase of general education.
Exploratory
Has guidance value
Fundamental knowledge
Teach the pupil a way of life that the visually limited might be more useful to himself and to his community, so that he might become a well adjusted citizen.
There must be art in all crafts.
Arts and crafts will teach intelligent consumer attitudes.
Will help pupil become aware of danger and be more careful of hazards.
To learn by doing.
To work in home.
To use his leisure time constructively
To increase his knowledge
To sharpen his perceptive attitudes
To increase his all around finger skills.

See manual: Basic Projects - Board of Education, N.Y.C.

[illegible]

There should be four - forty-five minute craft periods a week.
Plan with pupil for progression.
Give pupil feeling of success
Have a standard of achievement.
Project should be finished in minimum allowed.
Number of projects finished in a prescribed time.

Pupils must be able to analyze.
Must be able to complete construction of objects, according to plan.
Must be able to evaluate finished product.
Must be in the habit of referring to dictionary.
Must do research in the library.

We must provide: Guards for machines,
Fire exits
First aid equipment
Shop orderliness.

MANUAL: Recreation and Arts and Crafts. #45172 - Sec. B.
#45171 - Sec. B.

Always encourage pupil and give him a feeling of success.

Suggested projects:

1. Stage - puppets
2. Garden ornaments
3. Teacher aids
4. Calendars
5. Hands - traced around and used in different ways.
6. Pastels
7. Relief maps
8. Finger painting

Publications: School Shop Magazine, Lawrence Prakken, Ed.
330 South State St. Ann Arbor, Michigan
Bruce Publishing Co., Milwaukee, Wisconsin
Dearborn Exhibit: Yearly scholarships awarded
(Industrial Arts Award)
Ford Company, Dearborn, Michigan
The General Shop, Dr. Newkirk

Note: $500,000,000.00 is spent for education in New York City.

U. S. Office of Education
Dr. Marshall Schmidt
Washington 24, D. C.

CHARLOTTE HAUPT - Sculptress- Clay modeling
33 East 41st Street, New York City, N.Y.
(Listed in Who's Who)

Miss Haupt has done research in hand perception for the American Foundation.

1 - Child must learn specific techniques for mobility.
2 - Must learn to go alone.
Note: While Miss Haupt had some definite ideas with which I did not agree, she was far and away our most informed and most valuable teacher. She also brought out a point which was new to me, that a child can be surfeited with things to touch. He must also have things to do.

3 - He must learn the relationship of things.
4 - He must, of course, learn orientation.
5 - By doing, he learns to feel more secure.
6 - Must learn anatomy.
7 - Must learn basic principles, such as the way a wheel works, what a wheel is. Teach them the feel of tracks, dog and cat tracks, train tracks, man's footprint.
8 - Hand communication - hands talk to one.
9 - Progressive system of learning to model.

MISS HAUPT'S METHOD: (New to me and I think excellent for the blind)

No. 1 Made a ball of clay in our hands. Then stuck them in the center of sphere and worked it into a pinch vase. We then made a clay brick and fashioned it into a man with the help of a tongue depressor. (See illustration #2 on opposite page.) Pull a piece for the head.

No. 2 Mak a penquin slit (with a tongue depressor) for the arms. Pull the arms away from the body and shape them into arms. Next, take the depressor and slit the bottom of the rectangle, and lengthen the two pieces thus formed to make legs Place figure in sleeping or some position denoting action - twisting him to look lifelike, keeping clay all in one piece as in the beginning.

KEEPING THE CLAY IN ONE PIECE IS THE IMPORTANT THING.

No. 3 Make another brick or rectangle and pull out one end for the head and the opposite end (holding the brick horizontally) for the tail. Poke two fingers through the center of brick and place upside down and fashion the four legs by pulling four pieces of clay out of the bottom of the rectangle. Shape and make them sturdy enough to stand up. Shape as much like an animal-the one you have in mind- as possible. Indicate motion, if possible. (See illustration No. 3 on opposite page.)

No

No. 4 To make a face, slap your brick into a triangle, using the edge of the triangle to make the profile. (See illustration No. 4 below). Make two cuts in the triangle, as indicated, then two diagonal ones downward to form nose. Deep cut for the month.

Illustration #4

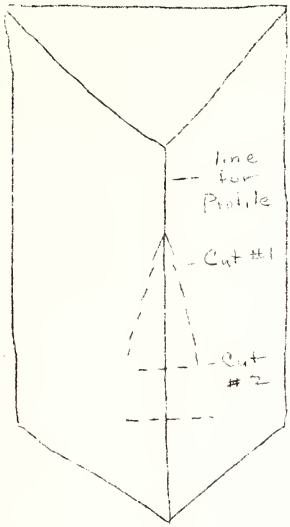


Illustration #2

MAN

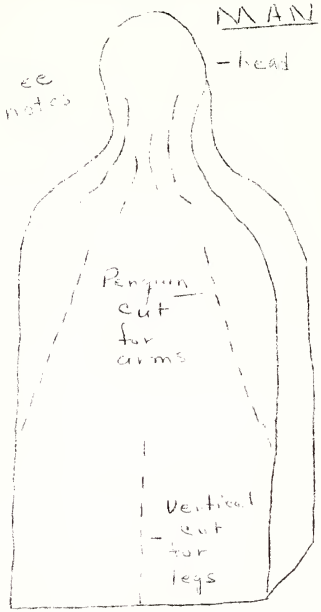
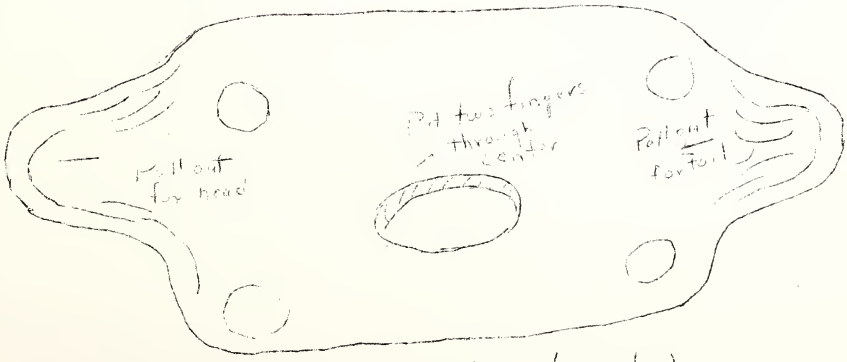


Illustration No 3.

Animal



(See notes about legs, etc)

Miss Haupt does not approve of finger painting or of any kind of drawing for the blind.

Clay modelling is soothing and in a few hours can smooth away weeks of tension, establish harmony of spirit and waken creativity.

Another form which Miss Haupt suggested to be made from a triangle or rather a cone - was a Christmas tree.

Instead of drawing, Miss Haupt has developed the use of Mor-strip, a clay-like product used for window stripping (can be bought in any hardware store). It sticks to cardboard and designs can be made from it. There are eighty feet in a roll and it is now being put out in colors for $1.25 - under another name. It can be reused. Maps can be made from it. It is made by the Mortite Company.

Miss Haupt feels that the three-dimensional concept must come first.

She gave us the seven symbols used in primitive design.

1 - Vertical line

2 - Horizontal Line.

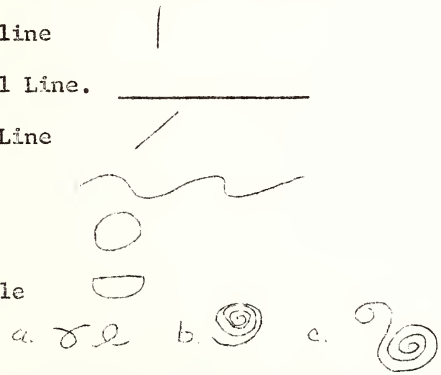
3 - Slanting Line

4 - Wave

5 - Circle

6 - Half-circle

7 - Spiral a. b. c.



Send notes to Charlotte Haupt, 333 E. 41st St. New York,NY.

We experimented with the above symbols to make designs with Mor Strip, using different combinations of these basic lines.

Miss Haupt had worked with blind children, knew anderstood many of their problems and had not only an intelligent point of viewbut a creative one.

MISS JAFFEE - Childplay Representative.

Miss Jaffee was quite enthusiastic, understood many of the problems involved, offered us many ideas and suggestions which workable.

She believes:

> In exploration of materials - experimentation.
> A complete working knowledge of many techniques
> (Knowledge of potential materials must, of necessity, be limited).

She looks upon every child as an exceptional child, especially if you know your materials -- note: and your child (my comment). This is a creative attitude and helps any child, whether normal or handicapped. Technique can be over-emphasized. The doing is the important thing and this is especially true of the young child whose span of attention is short.

A great variety of materials used is good. Working with every kind of material will increase his sense of security. His interests change and progress. Several processes may be going on at one time. Growth is the result desired in the child. As the blind cannot copy, what they do will be an expression peculiarly their own. (Comment: They have to have been given finger and thus brain knowledge of something, however, before they can express themselves graphically). My comment).

Finger paint on other flat surfaces besides paper.

Address - CHILD PLAY, 203 West 14th Street
New York City, N.Y. (Off Seventh Ave.)

1 - Clay
There are many types of clay. Miss Jaffee feels that the Jordan Clay is peculiarly nice to handle. I liked it also. I feel the children would like it but would take a while to accustom themselves to the wetness of it. An idea Miss Jeffee had was to wrap clay around a rock - let it harden slightly and remove the rock. It will make a nice shape. One the children will enjoy.

2 - Finger painting.
Wet the finger paint paper, swish paper through water, put this second sheet of paper on leaf and string design which was already prepared and then rub paint over the second sheet and crayon, etc.

3 - Drawing.
Get an impression from your first finger painting by rubbing crayon over the design. (Good for partially sighted children). Also use building design which has been cut out of heavy paper for a new effect. The design may be tall buildings with some cut-out windows, chimneys, etc.

4 - New Ideas.
Accept new things. Experiment with them. Be ready to be jolted out of your habits. New ways of doing things are good for you and your children.

5 - Stained Glass Window.
Place leaves, grasses, flowers and other objects and add grated crayon on a sheet of waxed paper, place a second sheet of waxed paper on top of this collection and iron with a lukewarm iron. Bind edges, first cutting it in an oval or other artistic shape, hang in windows, use for place mats, etc.

6 - Silk Screen (quick process)
Use gauzy curtain material. Stretch between card board frames to form a window. Staple the material on the frame. Tape both sides of frame to make smooth (using masking tape) - put it around the edges and over the staples.

- Collages
A feeling picture. Paste a variety of materials on a flat surface. There are endless possibilities. You may have collages made of all kinds of candy. Different kinds of paper - such as aluminum foil, lace doilies, ribbon, stars, pieces of wool, bits of cotton or silk material, flowers, leaves, string, etc. Hy-gloss paper may be used. I use any kind of paper. Even newspaper.

8 - Block Printing (especially for the blind).
Instead of cutting the design out of the material, you simply add the design to the block. It is a safer process for the child. Design can be pasted on the material. Any strong material will do. Protect design with Krylon and lacquer. Leaves, string designs, etc., can be utilized.

9 - Wire work.
This is really wire sculpture. Twist 18 gauge wire(copper or other) into shapes: - fish, dogs, flowers, etc. Stand in a piece of clay. This is a stabile rather than a mobile. These may also be used as armatures for clay forms. If making flowers, the wire, after flowers are formed, may be dipped in Flex Craft and allowed to dry. The Flex Craft may be tinted. Set them in clay to stand up.

10 - Tin Cans
Cover tin cans with felt, pushing the extra felt at the top down into the top of the can, but cutting off flush with the bottom of the can, and using seam in can as guide. Paste the edges down. Put perforated material over the felt or use glitter on the felt. A pasted design may be used on the felt also. (Perforated material is called Perforax).

11 - Perforax
Mentioned above. May be used for a basis for weaving, weaving in an out of the holes. Use felt cement. Make other designs with it. It is irridescent.

12 - Paper Sculpture
Cut strips of paper, staple; pull out and arch the head, staple; pull out body, staple; staple again to allow for a tail; curl the tail with scissors, letting part of the strips curl upwards and part hang down straight. A good reference book on this subject is: "Shapes and Space" by Tony Hughes.

Miss Jaffee had more ideas suitable for my children than any one else we had.

Notes: Date to think irrationally. It is the only way to remain flexible in thinking and in doing.

Painting is an emotional experience for children. Miss Jaffee has even the sighted children experiment with clay in a bag with their eyes blindfolded.

Note: My idea. Sponges would be good to paint with, using different colors from shallow pans on large paper and cutting the sponge into different shapes so that the blind child could feel the shapes, a different shape for each different color.

My idea. I have already done this with blind children whom I frequently let draw on the blackboard, teaching them the primitive lines the basic lines and shapes - circle, half circle, curve, vertical, horizontal, square, cone, pyramid, etc. I first emphasize the overall dimensions of the paper if they are using paper.

Miss Jaffee: Finger painting can be done on plain paper or corrugated board. Use thinned water color paint if you like. Gift cards can be cut - using pinking shears and a punch and a little ribbon - from finger painting; also bridge tallies, book covers, place mats, etc.

DON'T USE UP YOUR RAW MATERIALS JUST TO CREATE JUNK

INDUSTRIAL HOME FOR THE BLIND

Mr. Gwynn Pearson - Director of Recreation for the Blind also Mr and Mrs David Kells - He is music director and she is Arts and Crafts director.

Men were the first blind to be helped by the IHB. Later women were admitted. Women now make up about 1/3 of the group. Many crafts are pursued - they have even an amateur radio station here. The IHB renders 28 services to the blind from birth to grave.

There is the Dyker Nursery School - The Teen age Groups - Day Center Program for older people

The IHB attempts to smooth the way for the blind child to be fitted into the regular public school. The older blind are rehabilitated almost instantly by being with other blind people.
Note: Mrs. Kells' paper was read by Mr. Pearson because Mrs. Kells was recuperating from an operation

The doing is the important thing: "I made it" or "I did it" is the key to their rehabilitation. Her paper will be published in the fall in "New Outlook".

Suggested activities:

Rug braiding	Toys, cars, etc.
Basketry	Doll Houses
Ceramics	Patchwork Quilts

Boxes for personal use

Suggestions in general:

Help them to experiment	Don't be too dogmatic
Don't give too much supervision	Activites are a means to an end
Hurrah for doing the unorthodox	Self-evaluation
Failure can often be constructive	

Note: Music and musical instruments for the youngsters

The teen agers put in their charter that they are a service organization. They have been requested by the doctors and nurses to stay three and one-half hours instead of the one-half hour which was their original idea. The patients like them.

The home teacher assists in work with the school teacher.
Their text books are Brailled at the Home.
They care for the whole child here.
They have vocational rehabilitation where definite requirements must be met.

Project: Windmill made out of paper milk carton (2 quart size) Wings of windmill go around by pulling a little bell which is attached to a string which is wound, evidently, so that it rewinds as it flies back. (This was one of the cleverest things I saw). One of the older men originated it. It was painted white with a red roof and gold door, wings and a little gold bell. The milk people were glad to furnish unwaxed milk bottles.

MR. DAVID KELLS - Music

Mr. Kells is an accomplished musician and believes in the efficacy of music in helping the blind. (He is blind). The musical program is entirely recreational. He also said that the Lighthouse has a wonderful musical program.

GENERAL NOTES:

Mr. Pearson: He told us that what the blind are doing must be respected. That diets and preferences must be taken into account when preparing their food. Also the news should be read to them. (These are older people of whom he is speaking).

One of his sources of comfort and help is his volunteer staff. They can, however, also be something of a problem, depending upon their attitude. They must be handled with tact, however, no matter what the situation.

The IHB Club had a home-like air and the older people whom we saw were busy and happy-appearing.

IHB - Factory.

We had a delightful luncheon here. Everyone was most gracious to us.

SDL Room

Blind must be evaluated and trained in daily ordinary things. Socialization, games, etc.

Playing cards - jumbo
- Brailled

Raised dot dominoes.

Taught how to use Braille watches and clocks.

Note: - Tape measure is stapled every inch of the yard length.

They are taught to script write their legal signature.

Also taught the use of raised line paper.

They have discussions about restaurant behavior: -

How to eat soup	How to set a table
How to eat peas	How to wash dishes
How to crack an egg	How to plan a meal

Physical habits are discussed -

Posture Muscle strengthening
Learning body skills

Work habits

Assemble and disassemble work
How to handle tools
Do they remember what they learn?
Do they work cautiously and safely?
Are them prompt?
Do they remain on the job?
Do they have the right attitude?

Note: They have self-threading sewing machines
In the machine shop and work shop the work may be either simple or complex depending upon their background

They are all given psychiatric examinations.

The deaf-blind are also trained here and learn to use the tele-touch machine which was explained to us at the American Foundation.

All of these people are sponsored by State Agencies. (They have a full week of evaluation).

They are taken on trips to airports, and to any number of other places where they may learn how to get about.

There are two kinds of slates used: The turn over kind, one that is higher than the other between the lines, and a raised line writing board.

WALKING WITH A CANE:

The canes are long and light (aluminum). They walk with cane in front of opposite foot, clearing a space for themselves about the width of the shoulders. The long cane is extended about the length of a person's stride.

MARKING CLOTHES:

To indicate color and style and, if they wish, owner.

HAIR STYLING AND MAKE UP:

These things are taught the women clients.

NOTE:

This was a business-like place, well-equipped and their methods seemed thorough. There weren't many students visible.

CONSTANTINE'S

Mr. Egner talked for about two hours on the proper finishing of furniture woods. He said that any wood, properly prepared, can be finished, but one slip and the piece is ruined.

The favorite woods today are mahogany, oak, walnut, maple and birch, cherry and teakwood. There is also a greater tendency to use walnut - the use of which had abated for a while.

All woods must be sandpapered evenly. Good sandpapering makes for harder and slicker wood. Finish with a 5-0 paper. Only an 8% moisture content is allowed in wood. Do not let it lie about after being sandpapered. Wood must be dry-kilned.

Finishing Room - There are about 1000 shades of mahogany and the same is true of walnut.

There is a water-type stain - powder form - soluble in hot water (boiled). May be mixed with other colors. Boiled down and strained. Brushed or sprayed on. Allow to dry 24 hours. This is no longer used commercially to any extent because of the long drying period. Use one-half shellac or one-half alcohol or lacquer on the water stain. These do not fade.

N.G.R. - Another type stain - used for the last twenty-five years. This is Non-Grain-Raising, or non-bleeding. Made in the factory to specifications, as regards color. A chemical stain. It's formula was or is beyond our comprehension - according to Mr. Egner.

This is sprayed on the raw wood and allowed to dry for four hours. Does not raise the grain of the wood. Requires no sandpapering. No wonder he did not give us the formula.

OIL STAINED - Do not use oil stains for fine finishing. They fade and they bleed. First fill pores with filler, reduced with turpentine or benzene until creamy. When this is sprayed on it becomes very wet, then dries flat. Wipe it off with burlap against the grain, then pat it in. Then go over the piece with a smooth rag, with the grain, on open pored wood. Filler is important. It should not dry too long. Nor should it be too wet. Must dry for twenty-four hours. FILLER IS THE MOST IMPORTANT OPERATION IN FINISHING.

After filler is dry, the color may be deepened to accentuate the grain, to create an undertone and an overtone.

For finishing, lacquers are used today. they dry rapidly, are resistant to acids and to alcohol. There are tonal lacquers - different colors. On an average, three coats of lacquer, maybE four, are sprayed on. DO NOT SANDPAPER BETWEEN COATS OF LACQUER. POLISH THE NEXT DAY AT TEMPERATURE OF 58 degrees.

Varnishes are sometimes used. Clean with Tac Rags. Sandpaper between coats.

After finishing with lacquer, wood should be rubbed with wet or dry papers for final touch. Grits #328 or #408 which is finer.

Also use rubbing oil - (White) non-blooming. Rub with grain. Looks like mineral oil. Do not use crude oil. Then this should be rubbed with oil and steel wool - #4-0. Wash down with white vinegar and water - half and half. When using steel wool, go with the grain.

Use polishing compound on top of lacquer or varnish. Use heavy wax over the compound. Mix polish with a little water. Wash down with turpentine, then with water or pure mild soap and water and then the polish.

Multicolor - Spray on walls with vacuum cleaner. Scratches will rub out with compound. A shellac stick, burned in - but great care must be taken to match color and in the method used. Apply with knife while hot. This shellac stick will mend scratches and other marks.

To glaze or what I call antiquing, use Van Dyke Brown or Burnt amber oil paint (tube), Japan color and a little turpentine. After it has been wiped off, the basic color will remain in the high spots and the glaze will remain in the hollows and low parts. Spray with a water white lacquer.

Constantine's gave us a certificate signed by Mr. Egner and Mr. Constantine.

SHELLCRAFT

Shellcraft Hobby Shop, 70 Main Avenue, Ocean Grove, New Jersey.

We made small Christmas wreaths with green and red shells, first putting cement on the circle, then a very thin bit of cotton on top of the cement, then applied the cement on the flat side of the gar shells, using tweezers for handling. There are 147,000 kind of shells. Some very lovely ear rings were made.

The finished products are quite beautiful but intricate and hard to handle for a blind person.

MR. ABE SLOPAK - S and S Leather Company, Colchester, Connecticut.

Chenille Animals - lapel bunny - The children would like these but would, I am preeety certain, never be able to make them. A very few might - with some help.

3½ yard of Chenille - a pin cemented on - 2" for tail.
Eyes and body are bought in one piece.
Eight assorted skeins of chenille - $5.00
Five coat hangers can be made from a skein - Cost twelve to fifteen cents. (This is a good project.)
Home Teacher magazine will have an article on this in Braille.

Lapel Bunnies - 12 in kit - $2.50. Buying the chenille in hanks is cheaper - $.75 a hank.

Santa Claus Kit - 1 hank of wire - $.21

Raffia cloth - made into bib-hat - the conversion is rather clever and shopping or knitting bag - both lined and decorated. Should be good for lamp shades. $1.00 a yard - imported from Madagascar. (A little expensive)
Other items - Weave craft, pop beads, laced sectional caps, link belts, vest kits, moccasin kits, raffia on reed, polishing mitt, potholders and loopers, rosary case.

MR. MITCHELL's LECTURE ON JULY 21st, 1958

ARTS AND CRAFTS IN EVERYTHING WE DO.

ARTS AND CRAFTS TEACHERS SHOULD:

1. Enforce discipline
2. Provide motivation
3. Order supplies ahead of time.
4. Provide safeguards.
5. Have wide knowledge of arts and crafts
6. Coordinate with other programs.
7. Develop personality in individual
8. Widen your and their horizons.
9. Use local material
10. Use discards.
11. Have courage to do new things.
12. Employ music as part of arts and crafts
13. Allow pupils to select their own projects.
14. Teacher may add finishing touches.

ADAPT ALL IDEAS TO THE CAPABILITIES OF THE BLIND.

Always keep their blindness in mind if you expect to be truly and continuously helpful.

Attempt self-improvement in one or two specialties.

COURSE No. 45171 and COURSE No. 45172. Four points of credit from N.Y.I.E.B. If you want credit at Hunter College, you will have to matriculate there.

Mr. Mitchell gave us another bibliography.
Braille, he said, was a wonderful index to an I.Q.
Gave us book on how to stencil chairs.
He also antiqued a white chair, using grey paint which surprised me. I had always used burnt umber for this purpose.

He spoke of the kinesthetic sense - sense of motion and distance, which is a characteristic of pianists and typist, etc. The blind pick up environment and atmosphere. (I want to find out more about what they do pick up. What, for instance, they feel about a person when they meet them, as to age,sex, coloring, shape, etc.) Can they all recognize a person by the touch of their hand? When I said feel above, I meant mental feeling, not touch.

Mr. Mitchell took a piece of wood and burned it so that the grain came out beautifully. It was most effective. He is such a gifted and interesting person. I enjoyed every one of his talks and demonstrations and hope, too, to learn how to make the little engine with four paper clips.

Another chair was first painted red and then black and rubbed slightly so that a measure of the red shone through. It was decorated in gold-stencilled.

Another chair was painted blue and decorated, simply, in black. Another was simply given several coats of varnish.

NEW YORK GUILD FOR THE JEWISH BLIND
1980 - 62nd Street, New York City

Mr. Sidney Saul - Director of Group Work and Recreation.
Mrs. Sidney E. Pollock, Director (Multi-Functional Agency)

Non-sectarian agency for all blind Jewish funds. Those who are helped are 60% Jewish; 25% Negro; 15% Mixed, Puerto-Rican, American Indian, Italian, etc. There is no religious breakdown.

City Center Program: Three Trained Leaders
Two Graduate Students
Specially trained helpers
2 Millinery Classes a week
Dressmaking classes

300 Volunteers - could not operate without them. 150 Readers. Other volunteers for trips, for visits, waiting on table and many other jobs.

550 Blind registered at the Jewish Guild - and they are about one-fifth of those needing to be served in New York. Their program has everything: Week end camping trips, Dancing classes, Social Clubs, The specific individual is their concern.

The blind like to come to this center where they are prepared to return to the community of sighted people. One hundred and ten are transported to the Guild - the remainder find their own way. The most rewarding work, actually, is with the children who are now being integrated with sighted children.

The philosophy of the Guild is twofold: Recreational and Therapeutic. Social rehabilitation is one of their goals.

Blind children at the Bronx House which is across the street from The New York Institute for the Education of the Blind, mingle with the sighted children. There are twelve blind children at Bronx House now. Children with some emotional disturbance are acceptable at Bronx House, whether blind or sighted, in this integrated school.

The Guild does have classes in parent education.

The Yonkers Home has 108 aged blind who live there. Mr. Saul spends 1½ days a week there. They use 40 volunteers at the Yonkers Home, as well as one trained leader and trained students. Average age of the inmate is seventy-nine years.

Group work goals:

1 - Individual enjoyment
2 - Sense of self-value
3 - Made a part of group
4 - Find self-expression
5 -Emphasize individual as well as group objectives
6 -Develop personality
7- Achieve emotional balance
8 -Learn to live with their handicap
9 - Learn to function in a sighted world as a responsible member of society.

THEY USE RECREATIONAL TOOLS TO ACHIEVE THESE GOALS

The staff respects and understands them and their needs.

THESE PEOPLE HAVE A NEED FOR SUCCESSFUL EXPERIENCE.

They frequently come for one purpose but remain to achieve other objectives and participate in different activities.

CRAFT TEACHERS SHOULD SPEND ABOUT ONE-THIRD OF THEIR TIME IN PREPARATION - They frequently use twenty-six volunteers with three trained teachers. When they want to work out procedures, they blindfold themselves.

EMPHASIS IS PLACED ON THE FINISHED PRODUCT. The doing is not always the most important thing, but it is many times to the doer's advantage, emotionally, to achieve perfection.

The Guild has a reading aloud program and they also take the blind on trips and describe activity and scenery.

The Museum of New York is setting up a program to permit the blind to touch objects and pictures. A walking "Touch" tour.

They have a fine creative writing program at the Home for the Aged.

Mr. Saul suggested that we keep better records of our people - (pupils) so that our files will be more complete and more helpful to others. It is also helpful in making analysis and in research.

CRAFTS ENRICH LIVES. Always seek ways of affirming the role of the handicapped.

Mrs. Durganc, Director of Vocational Training at the Lighthouse where they have twenty-nine different services and where all services are free.

Theyhave psychological evaluation, vocational and pre-vocational training.

Also clinical psychological tests.
Personal interview
Craft-skills test
Special skills test.

Mrs. Durganc quoted this piece of wisdom:
"It was not what the boy did to the wood, but what the wood did to the boy which counted."

Note: Mrs. D. felt that we should visit American House, 54th St. off Madison Avenue where they have designed furniture.

Training at the Lighthouse means they work six hours a day, five days a week, until they are proficient. An I.Q. of 115 is required for the people who are trained to be typists. The goal is established in the first month and the continued training goes on from there, or the prospect is switched to a field less difficult.

At the part time work center, they are permitted to make only $12.00 a week.

Three to nine months is required for the average vocational training period.

Mrs. Durganc read a paper which she had prepared relating to vocational activities in which, among other things, she said that the useful and the necessary can be beautiful, that crafts indicate great skill and that skillful handwork required intelligence. "Craft skills", she went on, "need people of experience and intelligence.

"In teaching crafts, many times the history and culture of countries may be taught simultaneously.

"Older people find happiness in learning craft skills. They are helped to make personal adjustments, and find satisfaction in the ability to work with their hands.

"At the Lighthouse they have fifteen different types of craft projects. First, of course, psychiatric tests are given to determine their ability and to learn how well the prospect can carry out instructions.

"Many blind are thus given a sense of achievement, are trained to become masseurs, typists, telephone operators, etc., and qualified blind persons are able to make a living teaching the blind.

"There is a center in Queens for Blind Women where they have housekeeping units and where they relearn household skills. Men are also taught here."

MRS. MULLER:

presented us with:

Fabric appliques
Foto-Press transfers - dogs
Geranium Appliques
Mary and Her Lamb Decal
Bunny and Chick Decal

also,

gold material for Christmas use.
A Publication - "Economics and Other Activities"
These Are Our Children - List of Suppliers - No. 20.
Iron-on Designs - Transfers, etc.

Mrs. Muller's kindness and helpfulness in every phase of the Workshop smoothed the way for all of us and made many projects possible which we would not otherwise have been able to complete.

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Special Note: They do use modelling stands at the Jewish Center and find them very helpful.

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MR. VOORHEES - American Foundation for the Blind, Program Specialist Vocational and Rehabilitation Service.

"As teachers of the blind we have a profound influence in developing skills and aptitudes and - attitudes.
"Primary emphasis is on academic training, but it is increasingly evident that the blind child must have skills and hand understanding and perception, and we are the people who do most for them in that area.
"Training and placement of blind children and giving them something to look forward to after leaving school is important - in fact, it is of paramount importance.
"In every state there is an agency which provides vocational rehabilitation.
"We come in with our developmental courses, and, in time, may obviate the necessity for rehabilitation centers, because the school is the place for the child to find his vocational choice.

"The blind are now employed competitively in the labor market. We want to get away from jobs for the blind and provide jobs for the people who can fill them, blind or sighted."

Mr. Voorhees cited a number of examples of men who became blind and entered new and difficult fields which hitherto had been considered impossible for those without sight, and who achieved great success.

He also said, and this seems important, that the failure of one blind person on a particular job may mean that in future that position is forever closed to blind people; because of one bad example any future blind applicant is turned down without a hearing. Yet such a failure may be due, not to lack of skill, but to some personality shortcoming, to lack of grooming, failure to get along with people, unpleasant manner, or other superficial quality which would not be true of the next blind applicant. In some cases, these unpleasant characteristics may be corrected, but the opportunity is gone, not only for them but for other blind. There are other reasons for the failure of the blind in competitive jobs; - other employees will sometimes make it difficult for the handicapped person.

He said, too, that the crafts teacher should help the pupil through a wide variety of practical exploration.

Mr. Voorhees was a gracious host, had coffee and Danish pastry for us and his talk was most interesting and most beautifully expressed. I have only the bare bones of it above.

MISS MATTSSON

Miss Mattsson demonstrated Egyptian paste which was used over two thousand years ago to make small decorative pieces. (I was sorry we could not do this sooner and have more ceramics). She gave us a folder on this clay which I have number "30".

We also made a silver pin. I hammered mine because there weren't any other tools. I hope to do it better. It was facinating. We learned the use of several tools and in hammering, I found that' using a whole was almost imperative. I had two or three small ones in a wooden clip of some sort, so I used those.

Miss Mattsson also had drawings which the blind had done and which were exceptionally good. She told them that a tree grows with the branches coming out of the trunk and several pupils got the idea perfectly. They paint-dotted the leaves.

She used masking tape on the paper to indicate to the blind pupil where certain parts of their drawing would begin or end. Or pieces of cardboard might be used.

Miss Mattsson also demonstrated weaving. I should like to learn to weave. I think the things they make are wonderful.

I enjoyed this class very much and wish we might have spent at least two weeks with Miss Mattsson.

MR. PAUL C. MITCHELL

Suggestions for next Workshop in Arts and Crafts.

1 - Arts and Crafts Course for the first three grades.
   (a) Possibility of planning the course to permit different groups to specialize in different fields; those who work with adults would have a group, those who work with children would form another group.
   (b) Special interests such as weaving, or ceramics, or wood-working might also be given special time, a longer period in which to perfect our knowledge, or gain new skill.

2 - History and Source of Design, i.e.,
   (a) New England
   (b) Pennsylvania Dutch
   (c) Colonial
   (d) American Indian
   (e) Egyptian - one of the most interesting
   (f) Grecian, etc.

3 - Personally, I should like to talk with or hear a talk from some of the more articulate blind. It seems to me that some of them must look at their problem objectively and their views and aims would be enlightening.

Mary Darsey Leonard

Dear Mr. Mitchell:

I know I speak for all of us when I tell you how much we enjoyed the Workshop and the Institute. It was a pleasure simply to come in the gate. Personally, the sight of that well-nigh perfect lawn was wonderful and I thoroughly enjoyed the garden on several occasions. I can't thank Dr. Frampton and you and Mrs. Muller and Mr. Mandola and all the office staff with whom I came in contact, enough, as well as the housekeeping staff and there was also Dorothy - the girl in our Crosby House who teaches the cerebral palsy pupils, I think, and who was so kind and good to us. We enjoyed her.

Strangely enough, because both occasions seemed purely social, I did not take notes on Dr. Gall's speeches. She is such a charming person and what she had to say was so completely interesting that it is a definite loss to my notebook not to have her talks recorded. I regret that. But I shall always remember her.

Thank you all again for a memorable three weeks. Could you tell me how to make the little engine of the four clips?

Sincerely yours,

Mary Darsey Leonard
(Mrs. David L. Leonard)

August 5, 1958
3103 Woodhome Avenue
Baltimore 14, Maryland
Clifton 4-2844

APPENDIX NO. I

ARTS AND CRAFTS SUMMER WORKSHOP REPORT
Hanter College of the City of New York
1958

1. Personnel
2. List of Students
3. Schedule of Lecturers
4. Bibliography
5. Final Examination

PERSONNEL
ARTS AND CRAFTS WORKSHOP COURSE
Hunter College
New York City
July 7 - July 25, 1958

PLANNING COMMITTEE

Dr. Elena Gall, Coordinator, Special Education Department,
Hunter College, 695 Park Avenue, NYC;Tel: TR 9-1335
(Home address: 2573 Marion Avenue, NYC;Tel: FO 7-2936)

Paul C. Mitchell, Coordinator, A.A.I.B.
(Home address: 999 Pelham Parkway, NYC.Tel: OL2-0361)

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(Home address: NC School for the Blind and the Deaf,
Ashe Avenue, Raleigh, N.C.) NYC Tel: KI 7-1234.

STAFF

Paul C. Mitchell, Instructor, Hunter College, NYC

Mrs. Florence Muller, Assistant Instructor
(Home address: NYIEB 999 Pelham Parkway, NYC Tel: KI7-1234)

John Mandola, Assistant Instructor
(Home address: Apt. #4, 2340 Colden Avenue, NYC; Tel: KI 7-8557)

RESOURCE PERSONS (In order of lecture dates)

Miss Mary A. Boylan, Art Critic, Hunter College (Lecture: July 9,9:30 AI
(Home address:2240 University Ave., New York 53, N.Y.
Tel: FO 7-6925)

Dr. John M. Hurley, Supervisor of Industrial Arts, Board of Education,
City of New York (Lecture: July 11, 9:30 AM)
(Home address: 301 Battery Avenue, Brooklyn 9, N.Y. Tel:TE 6-0943

Miss Charlotte Haupt, Sculptor-Teacher, Bentley Elementary School, NYC
(Lecture: July 14, 9:30 AM)
(Home address: 333 East 41 St., N. Y. 17; Tel: MU 6-7783

Mrs. Ann Jaffe, Crafts Consultant, Childplay, NYC (Lecture: July 15,
9:30 AM) (Home address: 98-30 67 Ave., Forest Hills, L.I., NY;
Tel: TW 7-0344)

Miss Ann Kells, Arts and Crafts Instructor, Industrial Home for the
Blind, Brooklyn, N.Y. (Lecture: July 16, 9:30 AM)
(Home address: 365 Clinton Avenue, Brooklyn 38, N.Y.
Tel: ST 9-7569)

Arthur Egner, Instructor in Wood Finishing and Treatment, Albert Constantine and Son, NYC (Lecture: July 17, 9:30 AM) (Home address: 4119 Barnes Avenue, Bronx 66, NY. Tel: OL 4-7815)

Miss Mildred Derganc, Director of Training and Occupational Therapy, The Lighthouse, 111 East 59 St., N.Y.C. (Lecture: July 18, 9:30 AM) (Home Address: 9429 86 Ave., Woodhaven 21, N.Y. Tel: VI 6-4397)

Sidney Saul, Director of Group and Recreation, New York Guild for the Jewish Blind, 1880 Broadway, N.Y.C. (Lecture: July 22, 9:30 AM) (Home address: 2916 Bouck Avenue, Bronx 69 NY; Tel: OL 4-0066)

Arthur L. Voorhees, Program Specialist in Vocational and Rehabilitation Services, American Foundation for the Blind, Inc., 15 West 16 Street, New York 11, N.Y. (Lecture: July 24, 9:30 AM) (Home address: 225 Branch Avenue, Little Silver, New Jersey; Tel: Shady Side 1-2669)

S T U D E N T S

Hunter College
Arts and Crafts Workshop
1958

Mrs. Dorothy S. Baker - 121 Lincoln Court, Raleigh, N. C.

Irene Beaudin - Penland, N. C. (Xmas address: 6980 Terrebonne
Montreal, Que. Canada)

Mrs. L. J. Bieber - 240 Central Park S., N.Y.C. 19. Judson 6-5327

Mrs. Dorothy Biesecker - 992 Oakdale Rd., N.E., Atlanta 7, Georgia
DI 3-3025. Vocational Rehabilitation, Ga.

Carol Birth - Box 98, Akron, Pa. or Western Pennsylvania School for
the Blind, Pittsburgh 19, Pa.

Mrs. Stephen Elms - 435 Stellar Ave., Pelham, N. Y. or N. Y.
Institute for Education of the Blind, 999
Pelham Parkway, Bronx 69, N. Y.

Mrs. Erma Frey - 1136 S. 10th Street, Allentown, Pa.

Charles Gilbert - Rt. 2, Box 21, Sylacauga, Alabama

LouRee Gregg, Wadley, Alabama or A.S.B., Talladega, Alabama

Mrs. Harry A. Herzberg - 308 East 79 Street, N.Y.C. 21, N.Y.
Rhinelander 4-6102

Mrs. Arnold Kasper - 2710 Webb Avenue, Bronx 68, N.Y.
Kingsbridge 3-2267

Mrs. David L. Leonard - 3103 Woodhome Ave., Baltimore 14, Md.

Cornell T. Lewis - 208 Kenilworth Ave., N.E., Washington, D. C.

Mrs. Marcelle B. Navey - State School for the Blind, Raleigh, N. C.

W. L. Newell - Ashland, Pa., Phone: 1867-J

Paul E. Pearson - 2105 Bonfoy, Colorado Springs, Colorado

Katherine B. Robinson - 918 Kanawha Blvd. W., Charleston, West Va. or
Educating the Blind with the seeing, Glenwood School,
Grant Street, Charleston, West Va.

May P. Rosenberg - 145 Chilton Hall, Elizabeth, N. J., or
Elizabeth Bd. of Educ. School, Elizabeth, N. J.

Edna Sorensen - 284 S. Harrison Street, East Orange, N. J.

Mrs. Kathleen F. Steidtman - 444 Park St., Upper Montclair, N. J.

Miss Mary L. Tobey - 18 Marlborough St., Boston, Mass. or Perkins
School, Watertown 72, Mass.

Miss Susan Weissrock - 120 Holcombe Street, Hartford, Conn.

Else M. Wildermuth - 2416 40 Avenue, Long Island City 1, N. Y.

ARTS AND CRAFTS WORKSHOP
HUNTER COLLEGE
July 8, 1958

Typical Lecture Outline
by

Paul C. Mitchell

1. Introductions, with an explanation of how the Arts and Crafts Workshop evolved.

2. Purpose of the course; general plan of work with individual and group participation

3. Outline of the Course

   a. Definition of Arts and Crafts - and relation to other subjects, for example, Industrial Arts

   b. History of Arts and Crafts

      1. General
      2. Area of the Visually Handicapped

   c. General survey of present area in the U.S.

   d. Philosophy of approach; reasons for teaching, exploring of pupils, teachers, world around, personality development, achieving dexterity, self-confidence, leisure time occupation, and vocational outlets and therapeutic values

   e. Discussion of the ARts and Crafts teacher, personality, training, education, experience, interest and enthusiasm

   f. Discussion of equipment; physical factors, buildings, machines, tools, etc.

   g. Discussion of materials

   h. Discussion of the pupil, the pupil's viewpoint, preparation, needs, etc.

   i. Discussion of pedagogy; graded approach from Nursery School through High School to the adult

   j. General subjects to be covered:
      1. Arts and Crafts in the Nursery SChool
      2. " " " " " Kindergarten

3. Arts and Crafts in the Grade School and Junior High School
4. Arts and Crafts in the High School
5. Arts and Crafts in the Adult Workshop and Home

k. Specific subjects to be covered:

1. Basketry
2. Beadwork (See also Indian Craft)
3. Block Printing
4. Bookbinding
5. Candle Dipping
6. Carving
7. Castettes
8. Ceramics
9. Chenille Craft
10. Clay Modelling
11. Clock Making
12. Copper Craft (See also Metal Work)
13. Cork Craft
14. Decal Work
15. Doll Making (See also Toy Making)
16. Felt Craft
17. Finishing - brush, dipping, rubbing and spraying

    a. Chemicals
    b. Burning
    c. Flocking
    d. Lacquers
    e. Paints
    f. Shellacs
    g. Stains
    h. Varnishes
    i. Waxes

18. Furniture Making (See also wood working)
19. General Shop
20. Handloom Weaving
    (See also weaving, general)
21. Inlays and Overlays
22. Jewelry Making
23. Jigsaw Work
24. Kits

    a. Birdhouse
    b. Beads
    c. Reed
    d. Tom-tom
    e. Tomahawk
    f. War Bonnet
    g. Wrought Iron
    h. Etc., etc.

25. Knotting and Netting
26. Lampshade Making
27. Lathe Work
28. Leather Craft

29. Materials

1. Wood
2. Leather
3. Reed
4. Raffia
5. Metal
6. Clay
7. Fabrics
8. Glass
9. Paper
10. Finishes
11. Chalk
12. Charcoal
13. Flocking
14. Plastics, Etc.

30. Metal Work - General
31. Model Work

a. Cars
b. Ships
c. Planes
d. Trains
e. etc., etc.

32. Mosaics
33. Needlework and Sewing
34. Papiermache
35. Picture Framing
36. Plastics
37. Printing
38. Raffia and Reed Work
39. Rubber Moulds
40. Rug Braiding and Rug Hooking
41. Sculpturing
42. Shell Craft
43. Silk Screen Printing
44. Spantex
45. Stamping - Metal, Rubber, Etc.
46. Stencil Work
47. Supplies - Types, Uses, Storage, Sources
48. Swiss Music Boxes
49. Plastics
50. Tooling
51. Tools - Hand and Power, Care, Type, Source, Storage and Maintenance
52. Toy Making
53. Tray Making and Finishing
54. Weaving- - General
55. Whittling
56. Wire Sculpture
57. Wood Burning
58. Woods - Types, uses, sources, storage
59. Woodworking - General

BIBLIOGRAPHY
ARTS AND CRAFTS WORKSHOP
HUNTER COLLEGE
July 7-25, 1958

By Paul C. Mitchell

ARTS AND CRAFTS, GENERAL

Chinese Designs, by Jane Snead (Jane Snead)
Creative Hobbies, by Harry Zarchy (Alfred Knopf)
Designs, Borders, Backgrounds, Tints, and Patterns, by Harry B. Coffin (Thomas Y. Crowell Company)
Designs Galore, by Jane Snead (Jane Snead)
Do-It-Yourself Materials Guide, by Clifford B. Hicks (Popular Mechanics Press)
Early American Crafts and Hobbies, by Raymond F. Yates and Marguerite W. Yates (Wilfred Funk, Inc.)
Easter Idea Book, by Charlotte Adams (M. Barrows and Co., Inc.)
Flower Designs, by Jane Snead (Jane Snead)
Folk Art of Rural Pennsylvania, by Francis Lichten (Charles Scribner's Sons)
Gay Nineties Designs, by Jane Snead (Jane Snead)
Handcrafts for Elementary Schools (A Handbook of Practical Suggestions for Teachers), by Moore, Hamburger & Kingzett (D. C. Heath and Company)
Handicraft Hobbies for Profit, by Robert Sharff (McGraw Hill)
Handicraft - Make It Yourself - A Child's Craft Book (Elementary School), by Moore, Hamburger and Kingzett (D.C. Heath & Co.)
Here's Your Hobby, by Harry Zarchy (Alfred Knopf
Holiday Handicraft (Grades 4-6), by Nina R. Jordan (Harcourt, Brace and Company)
Its Fun to Make It, by Slacey Maney (Greystone Press)
Keeping Idle Hands Busy, by Marion R. Spear (Burgess Publ. Co.)
Let's Make a Lot of Things, Harry Zarchy (Alfred Knopf)
Let's Make More Things, by Harry Zarchy (Alfred Knopf)
Let's Make Something, by Harry Zarchy (Alfred Knopf)
Make It Yourself - A Craftbook for Beginners, by Moore, Hamburger, and Kingzett (D.C. Heath and Company)
Make Your Own Outdoor Sports Equipment, by John Lacey (G.P. Putnam's Sons)
Peter Hunt's How-To-Do-It Book, by Peter Hunt (Prentice-Hall, Inc)
Plan Book for the Boy Builder (Western Pine Association)
Rain or Shine: Things to Make (Grades 4-6), by Rita N. Oliver (Harcourt, Brace and Company)
Real Book About Real Crafts, by Roberts (Doubleday & Co., Inc.)
Swedish Designs, by Jane Snead (Jane Snead)
The Book of Arts and Crafts, by Marguerite Ickis and Reba Seldon Esh (Association Press)
The Golden Book of Crafts and Hobbies, by W. Ben Hunt (Simon & Schuster)
The Home Crafts Handbook, by Ray E. Haines and Others (D. Van Nostrand)
The Decorative Arts of Sweden, by Iona Plath (C. Scribner's Sons)
Things for Boys and Girls to Make, by William J. Hennessey, (Harper and Bros.)
Western Designs, by Jane Snead (Jane Snead)
What To Do Now, by Tina Lee (Doubleday and Company)

BASKETRY
Basketry, by F. J. Christopher (Dover Publications, Inc.)
Basketry and Related Arts, by Martha L. Lee (D. Van Nostrand)

BEADWORK (See also Indian Craft)
Chains and Beads, by Greta Pack (D. Van Nostrand)

BOOKBINDING
Bookbinding,by Edward Kitson (Dover Publications, Inc.)
The Binding of Books, by Perry and Baab (The Manual Arts Press)

CANDLEMAKING
Candlemaking, by William W. Klenke (The Manual Arts Press)

CERAMICS
Ceramics, by Harry Zarchy (Alfred Knopf)
Ceramic Sculpture-Methods and Processes, by John B. Kenny (Greenberg: Publisher)
Clay and Glazes for the Potter, by Daniel Rhodes (Greenberg)
How to Glaze Pottery, by Jane Snead (Jane Snead)
Making Pottery, by Walter A. DeSager (Thomas Y. Crowell Co.)
Making Pottery Figures, by Marjorie Drawbell (Thomas Y. Crowell)
Potter's Primer, by Jane Snead (Jane Snead)
Pottery, by Murray Fieldhouse (Dover Publications, Inc.)
The Complete Book of Pottery Making, by John B. Kenny (Greenberg: Publisher)
The Craft of Ceramics, by De Vegh, Geza and Mandi, Alber (D. Van Nostrand)
The Potter's Craft, by Charles F. Binns (D. Van Nostrand)

DOLLS (See also Toy Making)
American Costume Dolls, by Nina R. Jordan (Grades 7-9) (Harcourt, Brace and Company)
Dolls and Stuffed Toys, by Rosemary Brinley (Dover Publications)
How To Make Doll Clothes, by Emily R. Dow (Coward-McCann, Inc.)
Real Book About Making Dolls and Doll Clothes, by Roberts (Doubleday & Company, Inc.)

FINISHING
Decorate Your Home for Better Living, by Mary L. Brandt (Charles Scribner's Sons)
Enameling on Metal, by Oppi Untracht (Greenberg: Publisher)
Everyone Can Paint Fabrics, by Pearl F. Ashton (Thomas Y. Crowell)
Harmonize Your Home, by Kay Hardy (Funk and Wagnalls)
How to Paint and Wall-Paper, by Kay Hardy (Funk and Wagnalls)
How to Paint with Brush and Spray (Popular Mechanics Press)
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FLOWER MAKING

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FURNITURE

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Book of Indian Crafts and Indian Lore, by Julian Solomon (Harper and Bros.)
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LEATHERCRAFT
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LINOCUTTING AND PRINTING
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METALWORK
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Simple Metalwork, by E. Kronquist and A. G. Pelikan (Thomas Y. Crowell Company)
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MOSAICS
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PALMETTO BRAIDING
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PAPER CRAFT
Fun With Paper Dolls, by Tina Lee (Doubleday & Company, Inc.)
Paper Sculpture, by Tadeusz Lipski (Thomas Y. Crowell Co.)
The Art of Chinese Paper Folding (Grades 4-6), by Maying Soong (Harcourt, Brace & Company)

PICTURE FRAMING
Picture Framing, by Edward Landon (Popular Mechanics Press)

PLANTS - DRYING
The Art of Drying Plants, by Mabel Squires (M. Barrows and Co.)

PLASTICS
Handicraft in Plastics, by B. T. Richards (G. Bell & Sons, Ltd.)
Adventures with Plastics, by Newkirk, Hewitt & Zutter (D.C. Heath & Company)
Plastic Arts Crafts, by John V. Adams (D. Van Nostrand)
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PLEXIGLAS
Plexiglas Craftsman's Handbook, by Rohm and Haas (Thomas Y. Crowell Co.)
Working with Plexiglas, by Rohm and Haas (Thomas Y. Crowell Co.)

PUPPETRY & MARIONETTES
Marionettes, by Donald W. Seager (Thomas Y. Crowell Co.)
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Puppetry, by Janet Evec (Dover Publications, Inc.)
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Puppets and Plays, by Marjorie Batchelder and Virginia Lee Comer (Harper and Bros.)
Puppet Theatre Handbook, by Marjorie Batchelder (Harper & Bros.)

RAFFIA WORK
Raffia Work, by Rosemary Brinley (Dover Publications, Inc.)

RUGMAKING - ETC.

Creating Hooked Rugs, by Vera B. Underhill and Arthur Burks (Coward-McCann, Inc.)
Rug Hooking and Braiding, by Dorothy Lawless (Thomas Y. Crowell)
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Rugmaking, by Rosemary Brinley (Dover Publications, Inc.)
The Art of Hooked-Rug Making, by Martha Batchelder (The Manual Arts Press)
The Complete Book of Rug Braiding, by Helen Howard Feeley (Coward-McCann, Inc.)

SCULPTURE
Anyone Can Sculpt, by Arthur Zaidenberg (Harper and Bros.)
Modelling and Sculpture in the Making, by Sargeant Jagger (Thomas Y. Crowell Co.)
Modelling for Amateurs, by Ellis, Clifford and Rosemary (Thomas Y. Crowell Co.)
Sculpture, by Roger Lewis (Alfred A. Knopf)

SEWING

Adventures in Stitches, by Mariska Karasz (Funk & Wagnalls)
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How to Make Your Own Draperies, by Kay Hardy (Funk & Wagnalls)
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Make Your Own: Teen-age Clothes, Accessories, and Gifts, by Kay Hardy (Funk and Wagnalls)
Progressive Needlework, by J. M. Holt (G. Bell and Sons Ltd.)
Sewing (for teaching little girls to sew), by Jeanette Zarchy (Alfred Knopf)
Sewing Magic, by Mary Brooks Picken (McGraw Hill)
Sew smartly, by Mildred Graves Ryan (Charles Scribner's Sons)
Thrift With a Needle, by Mildred Graves Ryan (Charles Scribner's Sons)

TESTING

Middleton Industrial Arts Test (High School Level) (C.A. Gregory Co.)

TOOLS & WORKSHOP

Basic Tools for Woodworking, by Lee Frankl (Prentice-Hall, Inc.)
Boys' Books of Tools, by Raymond F. Yates (Harper and Bros.)
Getting Started With Power Tools, by Popular Mechanics Press (Popular Mechanics Press)
Home Workshop Projects (Home Craftsman)
How to Build Your Own Workshop Equipment (Home Craftsman)
How to Use Hand Tools, by Maurice H. Reid (Thomas Y. Crowell Co.)
How to Use Portable Power Tools, by Maurice H. Reid (Thomas Y. Crowell)
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How to Work with Tools and Wood, by Fred Gross (Stanley Tools)
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Power Tools and How to Use Them (Popular Mechanics Press)
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Practical Workshop Guide (Home Craftsman)
60 Power Tools and How to Build Them (Popular Mechanics Press)
Stanley Tool Guide (Stanley Tools)
The Band Saw and Jig Saw, by Ray E. Haines and Others (D. Van Nostrand)
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The One-Quarter Inch Drill and Other Portable Wood-Working Power Tools, by Ray E. Haines and others (D. Van Nostrand)
The Wood-Turning Lathe, by Ray E. Haines and Others (D. Van Nostrand)
Workshop Equipment (Home Craftsman)

TOYMAKING

Action Toys, by Louis C. Petersen (The Manual Arts Press)
How to Build Children's Toys and Furniture, by Norman Cherner (McGraw Hill)
How to Build Games and Toys, by B. W. Pelton (D. Van Nostrand)
Simple Wooden Toys, by Fred Haslam (Thomas Y. Crowell Co.)
The Home Toy Shop, (Grades 4-6), by Nina R. Jordan (Harcourt, Brace and Co.)
Toy Making, by Mabel Early (Thomas Y. Crowell Co.)
Toymaker's Book (Grades 4-6) by, C. J. Maginley (Harcourt, Brace and Company)
Wooden Toy Making, by Winifred Horton (The Manual Arts Press)

TRAYS

The Art of Tray Painting, by Maria D. Murray (Thomas Y. Crowell Co)

WEAVING

Designing on the Loom, by Mary Kilby (Thomas Y. Crowell Co.)
Handloom Weaving, by F. J. Christopher and Lili Blumenau (Dover Publications, Inc.)
Handweaving, by Harriette J. Brown (Harper and Bros.)
Weaving, by Roger Lewis (Alfred Knopf)
Weaving for Amateurs, by Helen Coates (Thomas Y. Crowell Co.)

WELDING, BRAZING AND SOLDERING

Welding, Brazing and Soldering (Popular Mechanics Press)

WOODWORKING

Chip Carving, by Harris W. Moore (The Manual Arts Press)
Creative Crafts in Wood, by Michael C. Dank (The Manual Arts Press)
Design and Figure Carving, by E. J. Tangerman (Technical Books of America)
Illustrated Woodworking Projects, by Orr (D.C. Heath and Co.)
John Lacey's Book of Wood Carving, by Lacey (Prentice-Hall, Inc.)
Marquerty and Veneers, by Edward Kitson (Dover Publications, Inc.)
Power Tool Woodworking for Everyone, by R. J. De Cristoforo (Technical Books of America)
The Art of Wood Turning, by William W. Klenke (Popular Mechanics)
The Pleasures of Woodworking, by Kenneth Bassett (Simon & Schuster)
Veneering Made Easy, by Herman Hjorth (Albert Constantine & Son)
Whittling and Woodcarving, by E. J. Tangerman (McGraw Hill)
Woodcarving (Dover Publications)
Woodcarving, by Alan Durst (Thomas Y. Crowell Co.)
Wood Carving as a Hobby, by Herbert W. Faulkner (Harper and Bros.)
Wood Carving for Pleasure, by Herbert Rayner (Western Pine Assoc.)
Woods and Woodworking for Industrial Arts, by Delmar W. Olsen (Prentice-Hall, Inc.)
Wood Turning Projects (Home Craftsman)
Woodwork and Toymaking, by B. T. Richards (G. Bell and Sons Ltd.)
Woodworking, by Roger Lewis (Alfred Knopf)
Woodworking, by Arthur Wakeling (Home Craftsman)
Woodworking Crafts, by Raymond Van Tassel (D. Van Nostrand)
Woodworking Projects and Upholstery, by W. T. Baxter and Paul G. Lackey (D. Van Nostrand)

ADDRESSES OF PUBLISHERS

Association Press YMCA
291 Broadway, New York City

M. Barrows and Company, Inc.
425 Fourth Avenue, N. Y. 16

G. Bell & Sons, Ltd.
York House - Portugal Street W.C.2
London, England

Burgess Publishing Company
426 S. 6th Street
Minneapolis 15, Minnesota

Albert Constantine & Son, Inc.
797 East 135 Street, N. Y. 54

Coward-Mc Cann Inc.
210 Madison Ave., N. Y. 16

Thomas Y. Crowell Company
432 Fourth Avenue, N.Y. 16

Doubleday and Company, Inc.
Garden City, L.I., N. Y.

Dover Publications, Inc.
920 Broadway, N. Y. 10

Wilfred Funk, Inc.
153 E. 24th St., N.Y. 10

Funk & Wagnalls
153 E. 24th St., N.Y. 10

Greenberg: Publisher
201 E. 57th Street, N.Y. 22

C. A. Gregory Company
345 Calhoun Street
Cincinnati 19, Ohio

Greystone Press
100 Sixth Avenue
New York 13

Harcourt, Brace & Company
383 Madison Avenue, N.Y. 17

Harper and Bros.
49 E. 33rd St., N. Y. 16

ADDRESSES OF PUBLISHERS

D. C. Heath & Company
285 Columbus Avenue
Boston, Mass.

The Home Craftsman Publishing Corp.
115 Worth Street, N.Y. 13

International Testbook Co.
Scranton 9, Pa.

Alfred Knopf
501 Madison Ave., N.Y. 22

McGraw Hill
597 Fifth Avenue, NY 17

David McKay Co., Inc.
55 Fifth Avenue, N.Y. 3

Machine Tool Publications
215 Commerce Building
St. Paul, Minnesota

The Manual Arts Press
Peoria, Illinois

William Morrow & Co., Inc.
425 Fourth Ave., NY 16

Popular Mechanics Press
200 E. Ontario Street
Chicago 11, Illinois

Prentice-Hall, Inc.
Englewood Cliffs, N. J.

G. P. Putnam's Sons
210 Madison Avenue, N.Y. 16

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430 Park Avenue, N.Y. 22

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597 Fifth Avenue, N.Y. 17

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30 Church Street, N.Y. 7

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P.O. Box 72
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FINAL EXAMINATION
PART I
Arts and Crafts Course 45.171-172 1958
Hunter College
by
Paul C. Mitchell

NOTE: If any part of a statement is wrong, consider the entire statement FALSE

No erasures or changes permitted. Draw a circle around your answer.

1. The arts and crafts teacher should always select the project each student is to complete. TRUE FALSE

2. The principal of the school is responsible for suggesting and seeing that safety devices are installed in the arts and crafts shop. True False

3. The supervisor of the teaching program is responsible for the discipline in the arts and crafts room. True False

4. A pupil in arts and crafts will probably learn more varied techniques by doing many and different smaller items than one large project in arts and crafts. True False

5. The teacher should always complete the work of a totally blind pupil but must not do more than twenty per cent of the total work done on the article. True False

6. Totally blind pupils are not interested in doing brightly colored projects in arts and crafts. True False

7. Every teacher of the blind should know something about or have some interest in arts and crafts True False

8. Arts and crafts is one of the newest educational areas in the education of the blind. True False

9. Every pupil in a school for the blind should take some work in arts and crafts. True False

10. Arts and crafts should not be started before the sixth grade in schools for the blind. True False

11. A good arts and crafts teacher will be on the lookout continually for new ideas in arts and crafts. True False

12. A good arts and crafts teacher in a school for the blind will always remember that the pupils are visually handicapped. True False

13. No materials should ever be discarded in arts and crafts. True False

14. An Arts and crafts teacher should have one or two specialties in which that teacher should strive to excel. TRUE FALSE

15. A good teacher in arts and crafts should know a little about every type of modern arts and crafts, or know where to find information. True False

16. Blindness is not always the limiting factor in handicaps met in arts and crafts. True False

17. Arts and crafts should always be coordinated with other departments in the school for the blind. True False

18. An intelligent blind pupil can do anything in arts and crafts. True False

19. Nearly every type of arts and crafts can be found in elementary form in commercial kits now on the market. True False

20. Local materials should be utilized where possible in arts and crafts. True False

21. It is not possible to carry on a successful arts and crafts program without sufficient funds for purchase of supplies. True False

22. A totally blind pupil may be able to carry out the crafts work but the art is impossible. True False

23. Good craftsmanship always involves art. True False

24. Blind pupils usually have a more accurate knowledge of the physical world than the sighted. True False

25. All arts and crafts work should begin with clay modelling of some kind. True False

26. Blind boys should never be permitted to use a rotary power-driven table saw. True False

27. Wood should never be painted, but completed in a natural finish. True False

28. Varnish should never be put over lacquer. True False

29. Pumice stone and oil are no longer used for rubbing down varnish. True False

30. Most pupils with high I.Q.'s are not particularly interested in arts and crafts. True False

31. some persons, although of average intelligence and physical ability, cannot do anything in arts and crafts. TRUE FALSE

32. Arts and crafts in high school should be taught with the idea of training a pupil for a specific job. True False

33. Learning to do things with the hands is not the most important benefit of arts and crafts. True False

34. A student who has mastered one technique in arts and crafts should find it easier to master a second technique. True False

35. Arts and crafts for an adult should always involve a vocational interest. True False

36. A middle-aged adult should be able to learn arts and crafts as easily as a seventeen year old student. True False

37. The arts and crafts teacher must know special psychology, as applied to the blind, in order to be a successful arts and crafts teacher. True False

38. Blind pupils expect teachers to make special concessions to them because of their blindness. True False

39. The successful arts and crafts teacher must know many special and different methods for dealing with blind boys and girls - in order to be a successful arts and crafts teacher. True False

40. The arts and crafts teacher should know Braille. True False

41. The 1958 Arts and Crafts course at Hunter College was sponsored by the American Foundation for the Blind and the American Association of Instructors of the blind.

42. A good teacher will provide pupils with all the ideas for arts and crafts projects. True False

43. Art work, such as drawing and painting pictures, cannot be used in schools for the blind. True False

44. Photography, as a project in arts and crafts, cannot be used in a school for the blind. True False

45. Power sewing, as a project in arts and crafts, cannot be used with the totally blind. True False

46. It is difficult for the blind to solder. True False

47.	Few books are published about arts and crafts.	TRUE	FALSE
48.	Unless a blind pupil is interested in arts and crafts he should not take it in a school for the blind.	True	False
49.	The main purpose for teaching arts and crafts in a school for the blind is to make it possible for a blind person to have something to do in leisure time.	True	False
50.	The development of skill in arts and crafts come through formal drill exercises.	True	False

FINAL EXAMINATION
PART II
Arts and Crafts Course 45.171-172 - 1958
HUNTER COLLEGE

1.	Good deportment of blind pupils is a reliable indication of high intelligence	TRUE	FALSE
2.	The arts and crafts workshop of a superior teacher is always quiet and orderly.	True	False
3.	The arts and crafts teacher should put all tools away immediately after each class.	True	False
4.	Arts and crafts teachers should spend most of their time teaching the slower pupils because the brighter ones can get along by themselves.	True	False
5.	Personality is as important in successful teaching as is training.	True	False
6.	An effective way to handle an unruly pupil is to deny him some privilege enjoyed by all pupils.	True	False
7.	Children should be encouraged to check each other up on mistakes in facts.	True	False
8.	There should be a definite place in the arts and crafts room where each tool is kept.	True	False
9.	All blind children are born equal in mental ability.	True	False
10.	Encouragement of health habits by arts and crafts pupils should be left to the school nurse.	True	False
11.	Children in beginning arts and crafts often do many things merely to get attention.	True	False
12.	In a teacher's meeting, a teacher should always agree with the opinions of her supervisor.	True	False
13.	A mother's estimate of her child's arts and crafts ability is always the most reliable.	True	False
14.	If a pupil asks the teacher a question the teacher does not know, the teacher should frankly admit that she does not know.	True	False
15.	A class tends to reflect the attitude of the teacher.	True	False
16.	A teacher should be able to settle most of her disciplinary problems without reference to the office.	True	False

17. A teacher should always enquire into the absence of a pupil. True False

18. A large number of excellent marks made by the pupils is always an indication of good teaching. True False

19. Poor environmental conditions have little effect on the school standing of the normal child. True False

20. The best way to maintain the attention of a class is to ask the pupils to pay attention. True False

21. If the child is capable of doing excellent work, the teacher should insist on excellent results. True False

22. All arts and crafts work should be done under the direct supervision of the arts and crafts teacher. True False

23. Most arts and crafts pupils have good posture True False

24. In starting a new arts a nd crafts project, the teacher should always read the directions to the pupils before permitting them to begin the project. True False

25. All the necessary tools and materials should be on hand for a given arts and crafts project, before starting that project. True False

FINAL EXAMINATION
PART III
Arts and Crafts Course 45.171-172 - 1958
HUNTER COLLEGE

AN ER ANY FIVE

1. List three lectures you have attended in the course by writing (1) the general subject of each lecture (2) the name of the lecturer, and (3) a statement indicating the general trend of the ideas of the lecturer.

2. List three tools, or parts of tools, mentioned in the course by writing (1) the general name of the tool, part or device (2) the use of the tool, part or device, and (3) how it might be adapted for arts and crafts with the blind

3. List three materials mentioned in the course by writing the (1) name of the material (2) how it was used in the course (3) what application, adaptation, or use it might be in arts and crafts for the blind.

4. List three ways by which teaching arts and crafts to the totally blind might vary from ways and means of teaching arts and crafts to the sighted.

5. List three ways by which teaching arts and crafts to the totally blind might be exactly the same for teaching arts and crafts to the sighted.

6. Formulate a <u>general</u> aim and name <u>three</u> specific aims for teaching arts and crafts to the blind.

7. List three problems met in trying to teach arts and crafts to the ungraded child.

8. List three ways that arts and crafts with the partially sighted in a class for the blind might enhance the arts and crafts work for the totally blind pupils in the class.

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